INGS of the

Speech

ociation

Annual Convention

at

WASHINGTON, D. C.

July 4, 1913

OFFICIAL REPORT

53

Official Report *of the* Proceedings

of the

Twenty-second Annual Convention

of the

National Speech Arts Association

Held at

Washington, District of Columbia

June 30 to July 4, 1913

JOHN P. SILVERNAIL, Editor

THE NATIONAL SPEECH ARTS CONVENTION

OFFICERS.

1913-1914

Mr. LIVINGSTON BARBOUR, President,
Rutgers College, New Brunswick, N. J.

Mr. GEORGE C. WILLIAMS, First Vice-President,
Ithaca, N. Y.

Mr. CHARLES M. HOLT, Second Vice-President,
Minneapolis, Minn.

Miss GRACE E. MAKEPEACE, Secretary,
1019 Starkweather Ave., Cleveland, O.

Mrs. ELIZABETH MANSFIELD IRVING, Treasurer,
936 Spitzer Bldg., Toledo, Ohio.

Mr. JOHN P. SILVERNAIL,
Chairman Board of Directors,
Theological Seminary, Rochester, N. Y.

Mr. GEORGE C. WILLIAMS,
Chairman Literary Committee,
Ithaca, N. Y.

Mr. J. L. LARDNER,
Chairman Ways and Means Committee,
Northwestern University, Evanston, Ill.

Mr. CHARLES M. HOLT,
Chairman Committee of Credentials and Extension,
Minneapolis, Minn.

Mr. JOHN P. SILVERNAIL,
Editor of Official Report,
Theological Seminary, Rochester, N. Y.

DIRECTORS

Term Expiring 1916

J. Woodman Babbitt ..... Newburg, N. Y.
Henry Gaines Hawn ..... New York, N. Y.
Belle Watson Melville ..... Oak Park, Ill.
Thomas C. Trueblood ..... Ann Arbor, Mich.
Charles H. Woolbert ..... Albion, Mich.
James Lawrence Lardner ..... Evanston, Ill.
Laura E. Aldrich ..... Cincinnati, Ohio

Term Expiring 1915

Frederic Abbott ..... Warrensburg, Mo.
Mary A. Blood ..... Chicago, Ill.
Robert Irving Fulton ..... Delaware, Ohio
C. Edmund Neil ..... Morgantown, W. Va.
Charles M. Newcomb ..... Chattanooga, Tenn.
John P. Silvernail ..... Rochester, N. Y.
Dwight E. Watkins ..... Galesburg, Ill.

Term Expiring 1914

Estelle H. Davis ..... New York, N. Y.
Mrs. George J. Frankel ..... Portland, Ore.
*Daisy E. Lounsbery ..... Fulton, N. Y.
Elmer W. Smith ..... Hamilton, N. Y.
Henry L. Southwick ..... Boston, Mass.
Jessie E. Tharp ..... New Orleans, La.
*Hannibal A. Williams ..... Cambridge, N. Y.

*Deceased.

CONSTITUTION

(Adopted June 29, 1906.)

ARTICLE I.—Name.

This body shall be called "The National Speech Arts Association."

ARTICLE II.—Object.

To promote the advancement of the speech arts and to unite in closer professional and personal relationship all who are working for this advancement.

ARTICLE III.—Membership.

Section 1. **Active Membership.**—Any teacher of the speech arts (oratory, elocution, debate, dramatic expression, voice culture for speech, physical culture), or any author of works upon these subjects; any public reader, public speaker, or professional actor shall be eligible for active membership.

Sec. 2. **Requirements.**—For active membership the applicant shall have a general education equivalent to graduation from a high school, and in addition shall be graduated from some recognized school of speech arts, or shall have had the equivalent of such training in private under a teacher of recognized ability; and furthermore, shall have had at least two years' professional experience as an artist or teacher subsequent to graduation or the completion of the equivalent private course, or shall be a person of recognized professional standing.

Sec. 3. **Associate Membership.**—All persons not eligible to active membership shall be eligible to associate membership. Associate members shall not be entitled to vote or to hold office, but may speak on the floor of the convention upon invitation of the presiding officer.

Sec. 4. **Honorary Membership.**—Persons of eminence in the profession or such as may have rendered conspicuous service to the speech arts, may be elected to honorary membership.

Sec. 5. **Membership Fee.**—The fee for active membership shall be $3.00 for the first year, payable on application for membership, and $2.00 for each succeeding year.

The fee for associate membership shall be $2.00 for the first and for each succeeding year. Dues are payable on or before the first day of June of each year. Those elected to membership between April 1st and June 1st shall upon payment of dues receive from the Treasurer a receipt to the second June following. Members in arrears for one year's dues are not entitled to a copy of the Official Report.

Non-payment of dues for two successive years shall entail loss of membership. Active members who entail loss of membership by non-payment of dues may be reinstated by the payment of arrears in full or by payment of $3.00.

Sec. 6. **Election.**—Members shall be elected by the Board of Directors. The name of each applicant recommended by the Committee on Credentials and Extension shall be posted in some conspicuous part of the hall of meeting at least twelve hours previous to election.

ARTICLE IV.—The Official Body.

Sec. 1. **Officers.**—The officers shall be a President, two Vice-Presidents, a Recording and Corresponding Secretary, a Treasurer, and an Auditor, elected

annually; and twenty-one Directors, seven of whom shall be elected each year, and whose term of office shall be three years. The President, Vice-President, Secretary and Treasurer shall be ex-officio members of the Board of Directors. The President shall be a member ex-officio of all standing committees. All officers and directors shall be elected by ballot.

Sec. 2. **Committees.**—There shall be three standing committees: Ways and Means Committee, Literary Committee and Committee on Credentials and Extension, who shall be elected annually. The Ways and Means Committee shall have charge of and be responsible for the financial management of the Association for the current year. The Literary Committee shall have charge of the literary program. The Credentials and Extension Committee shall have charge of membership and extension.

Sec. 3. **Board of Management.**—The above officers and directors shall constitute a Board of Management which shall transact the business of the Association subject to its direction and make a full report at each annual meeting.

ARTICLE V.—Bills.

All bills presented to the Treasurer shall be approved by the chairman of the Board of Directors before payment is made.

ARTICLE VI.—Ballot by Mail.

In case of business of an immediate nature the Board of Directors may vote by mail upon questions submitted by the President.

ARTICLE VII.—Meetings.

The annual conventions of the Association shall be held at such times and places as the Board of Directors may suggest and the Association may determine.

ARTICLE VIII.—Alterations.

Alterations of this Constitution may be made by a two-thirds vote of the members present at any annual meeting, provided notice of the same shall have been given through the official organ in the issue of the month previous to the month of the annual meeting, said notice having the signature of the President of the Association or three active members.

BY-LAWS

RULES OF ORDER.

Robert's "Rules of Order" shall be the authority governing the deliberations of this Association, the Board of Directors and all committees.

QUORUM.

Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of twenty-one active members.

RULES DEFINING DUTIES OF OFFICERS AND COMMITTEES.

(Adopted 1907.)

DUTIES OF OFFICERS.

The President of the Association shall be the executor, administrator and literary head of the organization. He shall have power to appoint all regular committees not appointed by the board, such as Interpretation, Teaching, Pronunciation, Necrology, and others. He shall preside at annual conventions, may conduct a vote by mail, and attend to all ordinary duties devolving on the presiding officer.

All other officers shall perform the duties usually belonging to their respective offices.

DUTIES OF CHAIRMAN.

The Chairman of the Board of Directors shall be the business head of the Association, shall preside at board meetings, shall throughout the year have charge of all business matters relative to the convention, let all contracts for printing and stationary, authorize all expenditures of money, shall O. K. all bills.

The Chairman of Board of Directors shall keep on file reports of all committees of the board and transfer the same to his successor, together with a statement of his actual duties while in office, and any other information that may serve to establish and maintain a stable policy for the Association. All committees of the Board of Directors shall be under the immediate supervision of the Board and President of the Association.

The chairman of each committee shall report to the chairman of the Board of Directors, a summary of work done and progress made the first of each month, beginning the fourth month after the convention.

DUTIES OF THE LITERARY COMMITTEE.

The Literary Committee shall arrange the regular convention program. The section committees of the Association, such as the Committee on Interpretation, and Teaching, shall be appointed by the President of the Association, but they shall arrange their own program and be responsible for the same to the Chairman of the Literary Committee.

Only active members of the Association shall appear on the actual program of the convention, except by the consent of the President.

A tentative program shall be issued not later than sixty days before the

date of the annual convention, and material for same shall be in the hands of the Chairman of Credentials and Extension Committee at least seventy-five (75) days before the date of the convention, and in the hands of the editors of the official organ in time to be published in the May issue.

DUTIES OF THE WAYS AND MEANS COMMITTEE.

The Ways and Means Committee shall have charge of all details relating to the entertainment of the annual convention; such as securing hall of meeting, appointing and directing local committees (music, press, reception, hotel, and others); appointing door-keepers, ticket-takers, messengers, etc.; nominating, for the Literary Committee, local speakers for the opening day's program; placing placards and other necessary bulletins at hotels and halls; and shall care for all other details pertaining to the housing, comfort, convenience and best interests of the convention.

The chairman shall send to the Chairman of the Extension and Credentials Committee for publication, not later than ninety (90) days before the annual convention, the names of hotels and boarding houses, with rates, names of chairmen of local committees, names and location of hall of meeting, and any other necessary information.

DUTIES OF THE EXTENSION AND CREDENTIALS COMMITTEE.

The duties of this committee shall be two-fold.

1. To publish and distribute all extension literature, including the tentative program, which shall be issued not later than sixty (60) days before the annual convention.

2. To pass upon the eligibility of all applicants for membership, and to report their names to the Board of Directors.

The Chairman of the Committee shall transfer to his successor all extension material, or copies thereof, such as blanks and literary forms, circular letters, bulletins and indexes, together with an outline of his policy to be used at the discretion of his successors, or by the direction of the Board.

The expenditures of the Extension and Credentials Committee shall not exceed $125 a year, unless a further outlay be authorized by the Chairman of the Board.

OFEICIAL PROGRAMME

The National Speech Arts Association

Twenty-Second Annual Convention

WASHINGTON, DISTRICT OF COLUMBIA

Monday, June 30, to Friday, July 4, 1914

Convention Headquarters
THE NEW EBBITT

OFFICERS.

President, Mr. Livingston Barbour - - - - - New Brunswick, N. J.
First Vice-President, Mr. George C. Williams - - - - Ithaca, N. Y.
Second Vice-President, Mr. Charles M. Holt - - - - Minneapolis, Minn.
Secretary, Miss Grace E. Makepeace - - - - - - Cleveland, Ohio
Treasurer, Mrs. Elizabeth Mansfield Irving - - - - - Toledo, Ohio
Chairman Board of Directors, Mr. John P. Silvernail - Rochester, N. Y.
Chairman Literary Committee, Mr. George Williams - - - Ithaca, N. Y.
Chairman Credentials and Extension Committee, Mr. Charles M. Holt
Minneapolis, Minn.
Chairman Ways and Means Committee, Mr. J. L. Lardner - Evanston, Ill.
Editor Official Report, Mr. John P. Silvernail - - - Rochester, N. Y.

PROGRAM

Monday, June 30.

9:00 to 12:00. Registration of Members } Convention Headquarters,
11:00. Meeting of Board of Directors. } The New Ebbitt.
2:00. Convention opens at the Public Library.
Invocation ..... Rev. Earle Wilfley, LL. D.
Address of Welcome ..... Mr. Cuno H. Rudolph
Chairman of Board of District Commissioners.
Address ..... Dr. William M. Davidson
Supt. of Public Instruction.
Annual Address ..... President Livingston Barbour,
Rutgers College, N. J.
Reports of Standing Committees.
8:00. Recital Program.
Miss Jennie W. Bogert ..... New York School of Expression
Scene from "Chantecler"—Rostand.
Henry Gaines Hawn .... Hawn School of Speech Arts, New York City
"Recitation as a Fine Art—Illuminated."

Tuesday, July 1.

10:00. Prof. J. L. Lardner ..... Northwestern University
"The Need of Public Speaking for the Business Man."
10:30. Prof. F. B. Robinson, Ph. D. ..... College of the City of New York
"The Place of Speech Training in a General Education."

12:00. Conference Hour. Chairman, Prof. Thomas C. Trueblood
University of Michigan.
"Problems in Inter-Collegiate Debating and Oratorical Contests."

8:00. Reception Tendered by the Courtesy of The Washington Reader's Club
Roof Garden of the Brighton Apartments, 2123 California Ave., N. W.
Mrs. B. M. Tilden, Mrs. Susie Root Rhodes, Miss Grace Ross assisted
by the Washington Readers' Club, as Committee on Reception.

Wednesday, July 2.

9:30. Owing to the non-arrival of Miss Mary A. Blood of Chicago the Conference planned was postponed and Mrs. B. Wilkins Cowlin of Elgin, Ill., was allowed the floor.

10:00. Miss Laura E. Aldrich ..... Cincinnati, Ohio
"A Plea for Specially Trained Supervisors of Oral English in Public Schools."

10:30. Miss Amelia F. Lucas ..... State Normal School, Milwaukee, Wis.
"The Relation of Expression in the Normal School to Reading in the Grades."

11:00. Charles A. Dawson, Ph. D. ..... Central High School, Syracuse, N. Y.
"Materials for Speech Training in Public High Schools."

11:30. L. B. McWhood .....Drew Theological Seminary, Madison, N. J.
"The Relation of Music to Public Speaking."

8:00. Recital Program.
Rev. J. Woodman Babbitt ..... Newburgh, N. Y.
Scenes from "Othello"—Shakespere.
Mrs. Bertha Pendexter Eldridge ..... Rochester, N. Y.
a. A Scene from "Hernani".....Victor Hugo
b. "Camelia Riccardo" ..... Stuart
c. "Die Lorelei" ..... Heine
d. "My Wild White Rose" ..... Willis
e. Scene from "Henry V" ..... Shakespere
Robert W. Van Kirk ..... West Newton, Mass.
"Count Guido" from "The Ring and the Book"—Browning.

Thursday, July 3.

9:00. Conference Hour. Mr. John P. Silvernail, Theological Seminary, Rochester, N. Y., Chairman.
"Standardization of Work in Schools and Colleges."

10:00. Miss Caroline Berry Phelps ..... Raleigh, N. C.
"Standardization in the Speech Arts Profession."

10:30. Walter A. Wells, M. D. ..... Washington, D. C.
"The Causes and Prevention of Vocal Strain, from the Laryngologist's Point of View."
Mrs. Glenna S. Tinnin ..... Washington, D. C.
"The Lyric Art, Its Need of Personal Acting and Vocal Expression."

11:00. Miss Jane Herendeen ..... New York City.
"The Common Ground of English and Dramatic Departments."

11:30. Lemuel B. C. Josephs, American Academy of Dramatic Arts, New York City.
"The Spoken Word in the Drama."

12:00. Conference Hour, Prof. James Lawrence Lardner, Northwestern University, Chairman.
"Methods of Teaching."

8:00. Recital Program.
(a) Miss Emma L. Ostrander, National Park Seminary, Forest Glen, Md.
"A Blot on the 'Scutcheon" ..... Browning.
(b) Miss Grace E. Makepeace ..... Cleveland, O.
"The Littlest Rebel" ..... Edward Peple
(c) Henry Garfield Houghton, A. M. .. Heidelberg University, Tiffin, O.
"The Book of Job"—The Problem of Human Suffering.

Friday, July 4.

9:00. Miss Macra E. Palm ..... Primary Supervisor, Coshocton, O.
"The Educational Value of a Story."
10:30. Question Box, Chairman.
Discussion of Questions Found in the Box and Asked from the Floor.
11:00. Rev. J. Woodman Babbitt,
Calvary Presbyterian Church, Newburgh, N. Y.
"The Spoken Word in the Pulpit."
12:00. Business Meeting, Reports of Committees, Election of Officers.
Observance of the National Holiday during the afternoon and evening.

NATIONAL SPEECH ARTS ASSOCIATION

First Session Main Body, Monday, June 30th, 2:00 P. M.

PRESIDENT BARBOUR: Fellow Students: The gavel falls and I have the honor to open the Twenty-Second Annual Convention of the National Speech Arts Association. We thank our local Committee for their personal interest. We are indeed glad we accepted the hearty invitation to come to our capital city, Washington.

That a blessing may rest upon our efforts we are to be led in prayer by Rev. Earle Wilfley of this city.

Invocation

REV. EARLE WILFLEY, LL. D.: O Lord our God, we thank Thee for this opportunity to give forth our gratitude to Thee for the great gift of speech. May we continually show forth our appreciation of this God-given power. God grant that to these devoted workers may come a larger appreciation of their duty, their opportunity, their successes. May the blessing of God rest upon the President of this Association, its workers, and their friends that they may bring forth great good to the world at large. The power of the living God is given out by reaches of the voice and so may wisdom come from Thee to guide in the hours devoted to the subject, and may all take with them inspiration for the trials to come, that progress may be made lasting. Hear our prayer and bless us in all the sessions of this Convention and through abiding strength make us servants to do Thy will in word and deed. In the name of Christ Our Lord we ask it. Amen.

PRESIDENT BARBOUR: The Association is fortunate to have the honor to hear the word of welcome from Commissioner Mr. Cuno H. Rudolph, Chairman of Board of District Commissioners.

ADDRESS OF WELCOME

By Mr. Cuno H. Randolph, Chairman of Board of Commissioners, District of Columbia.

MR. RUDOLPH: The arts of speech are gifts of nature. As great talents they should be used to the elevation of mankind and the glory of our

Creator. And they should be developed to their highest power. You all doubtless recall the juvenile verse of David Everett:

"You'd scarce expect one of my age
To speak in public on the stage;
And if I chance to fall below
Demosthenes and Cicero,
Don't view me with a critic's eye,
But pass my imperfections by:
Large streams from little fountains flow,
Tall oaks from little acorns grow."

Since those classic lines you recited, tremulously in overpowering self-consciousness, or with the unaffected simplicity of childhood, you have all grown to be tall oaks, as it were, I therefore "welcome to our city" guests well-equipped in dignified entertaining with the arts of speech.

Mellow voices and magic tongues have charmed men and women from ancient times. Ever have the arts of speech found audience. "The hearing ear," it has been said, "is always close to the speaking tongue." "Lend me your ears," pleads Marc Antony,

"I come not, friends, to steal away your hearts: I am no orator,
But you know me all, a plain, blunt, man."

Yet there is no more artful or impassioned discourse in the drama. Let us look at another kind of art.

It has been written of Edward Everett, that his was "not the power of speech to move men's blood. But the historic research, the admirable grouping and presentation of events and their consequences, the felicity of illustration, the harmony of language, the music of voice, the grace of poesy and gesture," were his. But with all his profusion of learning and talent he has paid this tribute to the terse and sententious Gettysburg address of Lincoln: "I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes."

America seems always to have had her orators. They have convinced by logic, like Seward; they have pacified, like Clay; they have depicted the grandeur of the nation, like Sumner; they have roused to liberty, like Henry; they have sounded the deeps of charity, like Lincoln.

But oratory is not all. "Next to the originator of a good sentence is the first quoter of it," writes Emerson. The thrill of a great thought adequately expressed has shaken a nation. In the domain of the arts of speech beside our orators and preachers stand our teachers of effective speech, our readers, our lecturers, our actors. They too have moved to laughter or tears, pleasure or anger, sympathy or hostility. They too have reflected human motive, exemplified human virtue, held up to ridicule human foible, revealed beauties of language, as set down by poets and playwrights. Some of the most eminent have felt deeply the parts they played, like the player who roused Hamlet's wonder, so that he asked:

"What's Hecuba to him, or he to Hecuba,
That he should weep for her?"

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"What's Hecuba to him, or he to Hecuba,
That he should weep for her?"

The story is told of one of our actors of the old school, that when a popular actress on the stage with him was in danger herself of giving way under the poignancy of emotions she was depicting, with rare presence of mind and the arts of speech he said to her sotto voce, solemnly but with rich brogue, "Madam, they do be a-wantin' umbrellas in the pit."

We must not, in our day of rush and bustle, neglect the spoken word. Suffocated utterance, with glibness of tongue and short-cut slang, seems to be a failing of the younger generation. Our children must be taught the necessity of clear enunciation if they would impress by their ideas; they must learn at least the elements of the arts of speech.

The National Capital has been the amphitheater of many an oration. Many gems are to be found within the pages of the journal of Congress. Presidents have issued messages that were models of form and wonderfully expressive of ideas.

It is fitting that the National Capital should be well acquainted with the speech arts. It should be the city of all the arts. It is fast becoming so. When you return to your respective abiding places, let me hope that you will not neglect to exercise these arts in eulogy of your capital; that city of destiny, that city whose great future was visioned by its founder, George Washington, a master of the arts of speech, and by Thomas Jefferson, one of its planners, also familiar with words, their meaning and effect.

You cannot help realizing as you look around that here is a beautiful capital. It was once a city of apparently only "magnificent intentions," and, in days not yet forgotten when Pennsylvania avenue was alleged to be but a vast quagmire, laughter and satire were the city's portion. Not so to-day. The National government awakened to its responsibilities, began the work of capital building. The residents have zealously aided, and their respresentatives, the Commissioners and their co-laboring officials, have endeavored to perform the executive duties with a proper sense of their requirements. Statesmen, your representatives, have cooperated by voice and action. Presidents have accelerated the progress of the capital by personal sympathy and influence. Needing improvement in many directions, Washington tries for the best and hopes for the best. Her standard cannot in the nature of things be that of the manufacturing city, the seaport, or the railroad center. Her ideals are world-embracing as a capital. She forgets not that an important asset is civic beauty, outwardly as well as inwardly; that civic duty, expressed in good citizenship, coöperation, and right living, will bring to Washington the best in the higher things. So her civic consciousness is sensitive, alert, and vigorous.

Physically, Washington has passed the day when from afar it presented a somewhat monotonous coloring of red-brick structures half hidden in a wealth of foliage. Now, seen from an admirable vantage-point, for example historic Arlington, the new Capital appears, no smoke-

pall obscuring its undoubted beauty, its new architecture, its verdure masses, blending the colors of the old Washington into an opalescent color-scheme accented by the peerless shaft to its founder.

I am glad you have chosen a time when we feel that Washington is to be seen at its best; when you can enjoy to the full the fascinating features of this political, social, and educational center; when you will find there is inspiration to be drawn from the very atmosphere of what will some day be a world-capital, and that, surrounded by so many evidences of natural and artistic beauty, your labors will be made easier and results achieved more quickly. I thank you. (Applause.)

PRESIDENT BARBOUR: We thank Mr. Rudolph for these cordial words of welcome and regret that owing to many duties he can remain with us so short a time. We are fortunate to have had this cordial word of welcome from so busy a man. We bid him Godspeed. (Applause.) We have another treat arranged by the local committee. It gives me great pleasure to announce Dr. William M. Davidson, Superintendent of Public Instruction in this City. Dr. Davidson. (Applause.)

ADDRESS BY DR. WILLIAM M. DAVIDSON.

DR. DAVIDSON: Mr .President and Members of the National Speech Arts Association:

When your presiding officer came over a moment ago and asked the Chairman of the Board of Commissions, Mr. Rudolph, whether his speech would be oral or written he immediately replied that it would be written and he had asked me to talk to Speech Artists; but as I rise in the face of the very happy address given you by the Commissioner, there comes to me the feeling that we are fortunate indeed in this city in having a group of people come into our midst interesting as that group of people is in what is generally designated in life as the common art of speech and I take it that while speech may be of great value to the orator who makes a profession of his oratory for the purpose of carrying his message and the words of inspiration to his hearers, that is not the end or all of the purpose of your association nor is it the end and all of the purpose of the cultivation of the art of speech. I take it that the teacher in the class room and that the clerk behind the counter and the salesman on the road, the housewife coming in contact with her maid and the maid in turn meeting her mistress, all have use for the cultivation of the common art of speech and that there is nothing so much in evidence in the sum total of what measures relationships in life, in the business, and in the social realm as speech, ordinary conversation, talk, if you please, when that talk can be made so much more effective if there be mastery of the art of talking even in the ordinary conversation, and therefore your field appears to me broader than that which makes a Marc Antony or a Webster. It reaches down to the common man and common woman and to the individual and to everywhere in life. That, therefore, your func-

tion as teacher and as an association of teachers, is to serve the world in your particular field and by illustration and example to inspire the least of us to be as you are. It was Thomas Bailey Aldrich who in a happy inspiration wrote, 'Appreciation." Having appreciation of poetry as he did, he struggled to express in poetry that thought. The child listening to a sea shell asks, "Mother, what is that I hear in the shell?" and the reply comes, "You hear in that shell the roar of the mighty ocean, the breaking of the waves and harmony everywhere and you hear that shell speaking to you in rhythm and harmony, sweet and profound."

And Aldrich, learning in after life that that was not what he heard at all, that the old legend was a thing to be exploded under the hammer of the commonplace, he writes what he heard was in the heart, the harmony and rhythm of his own heart beat. Then continuing with the word of appreciation he sets you to thinking and rhymes a song of grievous wrong if your own soul does not bless to its eternal good the sounds of the commonplace, realizing that when we meet here we take from here just what we have brought to this meeting. Down on the front plaza on the Union Station is this legend: "He who would gain the wealth of the Indies must first take his wealth to the Indies." I congratulate you upon the opportunity you have to meet on this occasion, exchange your experiences, set up your standard to your fellows and hold up your ideals while you are measuring to them. I sometimes try to express my feeling as a believer always in fundamentals and in essentials and being ready at all times to endorse a platform which has in it enough of the backbone of any study that may be used in school, in college, or in the university, but the 3 R's concern themselves after all only with the subject-matter of the course of study. They cause us to observe that there are two dimensions in teaching the art of speech and all the things that come in the measure of the sum total of the subject-matter that must be taught. That dimension then is always measured in terms of the material things that are to be presented in any art so that the individual may master these things and then master the technique of any one. In the word of the mathematician the dimension in the terms of the teacher first concerns itself with the 3 R's and the technique concerns itself with the 3 I's. There is nothing more unattractive than the subject of mathematics, but after all it is the foundation for all clear thinking, whether craft or art. Let me explain the 3 I's. I take this book and examining it find there is in it all the *information* of facts which a geometry needs to present. Every proposition and outline is stated in detail. I examine it all the way through, then put it back on the shelf without a thrill, without having my interest aroused and without even being attracted towards the examination of text books in general, but as my eye falls on the shelf I find a second book and I have not read it far when I find it presents the same problems or facts as in the first book but I find an explanation and it immediately arouses my interest. A power at the point of the pen which some author possessed distinguished it from the first book in that it *illuminated* or made bright, for every dark place was made clear. This held the key to further investigation. A third book possessed the personal

interest of the writer. Now, if you please, here are your three geometries, differentiated but all possessing a common basis of facts, the first possessing mere information only, the second adding illumination, and the third possessing the added element of still further information, combining that information and illumination which produces all interest, all necessary qualities to the high art of text books. First of all the teacher must possess information, having full grasp of all the facts essential to the teacher who is to instruct; but information as you know doesn't make an orator, it doesn't make a good public speaker. I was reading to-day during the morning hour that J. Pierpont Morgan never made a speech, but occasionally made an observation. That was not in his field as in yours, Mr. President. A classmate of Mr. John Fiske took the honors of the class but when West hung out his shingle he never had a case before the Court and yet he had all the information which a lawyer is supposed to need before setting out, in short he represented the man who in the vernacular was a "walking encyclopedia." He never inspired a soul in the world. Information gets nowhere. It requires that information be baptized with the spirit of a great illuminating power before a teacher can come forward. Knowledge and information are not unusual and hence they are universal themselves, but with this added element of illumination how a teacher may unfold the elements in the art of speech! A reader of "Sheridan's Ride" must not only have had the information but the power of illustration and illumination before he could give it to the class, so they would all listen; and when he wrote the name of the great leader there was a new class and a new spirit aroused because forsooth the power of inspiration had been aroused in the class itself, and that is the thing every teacher needs, plain grade teacher or teacher of one of the fine arts. Take for example a fine picture——a very fine one of the Shaw Memorial tablet. I went over to see the picture one day, but the teacher did not go to the very depths of it. We asked the pupils about it. They knew nothing of its history. Here was the opportunity for the teacher to illustrate or illuminate the great picture that was hanging in the front of the large room. We asked her whether she read the story of the Shaw memorium, if she knew anything about it, whether she could see in her mind's eye his great battle. She was not like the great author who could conceive so choice a memorial tablet and see back on to the battle field the *sacrifice*. Ah, that is illumination, and that is your opportunity to lift up, not to destroy or suppress but to make the mind unfold in the name of thrilling speech, and it is not only essential that a teacher have the power to illuminate but that she have the power to uplight and inspire the souls in her charge. It seems to me speech excels in the opportunity to present work in the common class room. We need your information, illustration, and interest let into our lives, and we know, unfortunately, that too few of us possess the developed power of the voice. I understand well that you are not meeting here for yourselves alone but that you will be of value to us and to your fellows and your power of illustration and your power of interest in the speech arts will uplift the whole body of teachers of oral

English and so I bid you Godspeed as I welcome you to this platform of the Public Library that I hold high and sacred to the art of common speech to a common people. (Applause.)

PRESIDENT BARBOUR'S ADDRESS.

PRESIDENT BARBOUR: Dr. Davidson, the Association expresses to you its sincere thanks for your interest, sympathy, and helpful words. We need just such stirring words. It puts new life into souls. We have no wish to be looking into the darkness of discouragement. To do so would be much like the pessimist who blows out the light and then complains how dark it is. We must create the light and guard its radiance that it may shine forth to guide others to the fountain head of the speech arts.

We have just reached our maturity. It is exactly twenty-one years ago that this organization came into being. The Convention was held at Columbia College, New York, June 27th to July 2nd, 1892, under the name of *Convention of Public Readers and Teachers of Elocution.* The meeting was opened by Chairman F. F. Mackay, who was later elected the first President of *The National Association of Elocutionists.* Many of the original officers are still strong supporters of this Association; among them, Mr. Hannibal A. Williams, Mr. Thomas C. Trueblood, Mr. Robert I. Fulton, Mrs. J. W. Shoemaker, Miss Alice C. Decker, Miss Daisy E. Lounsbery, Miss Emma L. Ostrander, Mr. Charles C. Shoemaker, and others whose names do not so readily come to mind.

It was an earnest band of workers with high ideals that faced the problems of the day. They met ridicule, but they held firmly to those ideals and as the years were numbered with Annual Conventions, the membership increased; the name gave way to one of broader purpose which we bear on our standard to-day, The National Speech Arts Association. We are now gaining the respect of educators who realize that the "speaking of pieces" has passed as frumpery and that we are now on a solid basis of the science and art of the use of oral English. That we credit the public school teacher, her aims and methods as heartily as the college dean of public speaking as both are striving for the same end; namely, the perfect utterance of pure English.

Natural expression is now taking the place of "humbugging speechists." Good citizenship is the goal toward which the teachers of the different phases of the speech arts are striving.

Corruption of English due to our foreign cousins makes greater demands upon the speech artists as teachers. The streets and picture-shows degrade our youth and offer no uplift, nor do they set a valuable standard of speech. It would seem practical that some of the speech artists devote themselves to interesting wealthy citizens, that a generous contribution from them be devoted to the establishment of centers where literary clubs may be fostered.

Good speech artists are needed for daily work among school children,

that strong, correct habits of speech may be formed along with right ideas of living. Children should be taught, that they may not lack ability to conduct meetings.

School Boards must be awakened to the needs of the pupils in our schools. Can our speech artists not arouse them to the crying needs of courses and systems of oral English for every school child?

There is an opportunity for all to speak forth in behalf of the younger generation. Let each do what he can for the uplift of humanity.

Miss Jane Addams of Chicago is an example of what a speech artist has done and can do for humanity.

There are dangers to be avoided in teaching and reciting. There is no uplift in much of the reciting done before the public.

The judicious grieve over a society woman impersonating the foibles of a like woman. "'Tis but the cruel jest of a poisoned mind."

Too, as artists, we must avoid teaching by imitation. Such a method belittles the teacher, the pupil, and the art. No good arises from such treatment of a growing mind. The mind and heart must be developed to grasp the thought. Let the pupil clothe it by means of his own experience.

Another error not to be tolerated is the reader copying the manners of actors. We as speech artists need "Wealth of the heart, not wealth of the hand." Copying actions, voice, or manners is to be decried. A speech artist is *more* than an actor.

True "not all men are of equal value" but 'tis best so. This suggests the truth, that there are differentiated elements in each one of us.

If we become parasites in the art we fail to realize that tramps have received from society more than they can ever repay. We should be as guilty as social parasites.

Let speech artists realize their power in business, trade, as agents against vice and superstition.

Back about one hundred and twenty years ago the violinist Nicolo Paganini mystified the people of all Europe with his virile mastery of the stringed instrument. He performed feats which defied the attempts of other violinists. He it was who first performed the remarkable feat of playing the military Sonata "Napoleon" on a single string. His triumphant career stands without parallel. Because of his eccentricities and facility in making his instrument produce such startling and mysterious music, strange superstitions concerning the source of his power held sway in the minds of his hearers. The superstitution that all his power lay in a small ring worn upon the finger of the hand holding the bow nearly ruined him, professionally. So, too, the sins of our ancestors ruin many of us. Past sins of our great speech arts profession lie like chains about our necks to drag us down, and the errors of our forefathers bring us into disrepute as representatives of this our beloved profession. The challenge that we "speak pieces" is even now not without supporting evidence, we regret to say.

Some one has said, "to be born an orphan or waif is to be damned for

now and forever; that to be well-born having beauty and knowledge is to inherit life and life everlasting." If so, then we indeed will agree with him who said, "Let him who would be great select the right parents."

As an association we need fear no such fate as the waif, for we have not been cast upon Time. We must be proud, indeed, that we have been so splendidly fathered by the great Speech Arts Association which has weathered the gale of criticism and depreciation and stands to-day as a worthy parent of this progressive and representative gathering.

Is it worth while to consider speech as an art? How shall its importance as an art and a science be measured? Shall we not use the same standard by which all science and art is calculated? As a science it is a *basis*; as an art it is a *value*. We may then conclude that the worth of speech must be *the basis for competency of a man's value to society*.

Wherein his failure, then? Failure in this art can issue from one source alone; namely, *the wanting of knowledge*. So forcefully must the rules that govern the *science* of public speaking be impressed upon the student that he will meet success as naturally as success is met with in any line attempted. Each student must be equipped with the rules that govern health, breath-control, utterance, gesture, rhetoric, and psychology as well as becoming familiar with literature both in form and content. This is knowledge, and the application of this knowledge spells success, for *success is knowing how*.

Raw material is worth 20% but add brain power and it is increased to a 1000% value. Raw material valued at 60c with added intelligence raises its value to $105,000.

Free schools and printing presses have played a great part in the increased values of the world's products. The state of Massachusetts has given the world an enviable example in the speech arts, for she holds the record of 2686 men as orators, great builders of a great state.

Schools and colleges throughout the country are developing departments of public speaking. Master minds are taking an interest in this universal art. Students are demanding a standard of scholarship. Teachers are compelling the science of elocution as a basis. Heads of departments of public speaking are standardizing requirements. All of these are signs of healthy growth of mind and appreciation.

As an Association and as individual teachers and exponents of this art we must continually ask this as the final question: Are we teaching *truth*?

As artists let us ask ourselves if selfishness urges us on to get more engagements than we can fill well.

In our anxiety to teach and to recite do we remember that *rest* is worth while?

As President of this Association let me urge that we renew our trust in God that He will bring to pass much and as bearers of truth and progress let us go forward without fear and with a firm belief that the National Speech Arts Association so conceived and so nurtured will take rank with the foremost of sciences and arts, at home and abroad.

Let us enter upon the new year of effort with grateful hearts to those who have done so much for the upbuilding of so worthy a cause, with a yet greater appreciation of our opportunities, and with a firmer determination to put forth greater personal effort to raise the standard of this worthy Association. God speed you each and all. (Applause.)

The next order of business, as is our custom, will be the reports of the Standing Committees. The report of the Chairman of Extension and Credentials, please.

RECITATION AS A FINE ART—ILLUMINATED.

Henry Gaines Hawn, The School of Speech Arts, New York City.

MR. HAWN: To the Officers, Members of this Speech Arts Association, and Friends, Greeting:

It is my purpose, tonight, to present in a lucid manner the subject of "Recitation as a Fine Art" from the point of the teacher as reflected by an audience upon the reciter. This is a difficult matter, I realize. Therefore I beg your patience, indulgence, and most earnest attention. The selections chosen to illuminate have been made with great care, that the thought may be clearly demonstrated. All these selections have been given before the public as indicated. My imagination has not been called into play to make a point or paint a picture. It is the bare-faced truth throughout. Neither is this talk, enlightenment, what you will, presented to decry the value of teachers or recitationists who do not come up to the standard in our art, but rather to place clearly before you a clear demonstration of what the art of recitation does sometimes do for the reciter and the public and what I feel from my viewpoint should and can be done or accomplished. Now, having cleared the way I'll plunge into the subject-matter. Ever since I heard of being placed on this program I have been thinking about it. What could I say? What do the people want to hear? What can I say of value to both the reciter and the recited *to* or *upon* or *at* or *with?* I took the place saying to myself, "Isn't it fine, 'Recition as a Fine Art'?" You may not know it, but I place the highest valuation upon the recitation. It's wonderful—a man strikes his spiritual zenith in emotional reference to mental interpretation. Yes—over and above and through and in spite of technique. All of this wonderful thing called *recitation* is an accumulation of *material*, (thing to be recited) *technique*, (the knowing how to recite) and *expression* (the pouring out of the spirit). Then and then only can the recitation be of mutual benefit, uplift, inspiration, gratification.

Knowledge as interpretive matter is the only true agency worth consideration. True, if the rules of speech teach you but audibility study, my dear friends, for *that* sake: but if audibility were all, the unavoidable outcome would be but a trained voice and a keen ear. Both primarily necessary, finally but superficial. I *know*, but if I *say* and *fail* by reading my daily newspaper in that discordant voice common to masses, educators

of the world cannot uphold the art. In the commonest details we must put forth effort to demonstrate our right to be called speech artists. We must be technical. The whole technique of what we call expression means *nothing* is to be left out which is essential to the man or woman who is to read with even common intelligence. There are ten and only ten points scientifically embraced by what we call accoustics—note not accostics. (Laughter.) What are these ten elements? Let me bring them clearly to your mind. They are:

(1) respiration (I shall not stop for the several subdivisions)
(2) enunciation
(3) prolongation (perhaps you would prefer another term; this is sufficient for the present)
(4) projection
(5) articulation
(6) intonation
(7) pronunciation (somewhat quantitive in thought)
(8) conservation
(9) adaptation
(10) accentuation (these are not given in any special functional or scientific order)

To speak of enunciation, which simply means as I conceive it the giving of correct values to every sound in every word, a man may spoil his whole speech by saying, "It is a fine day, to-day." He pronounces every word correctly but elongates the vowel qualities and gives it the drawl of an impersonation of a southern girl. That way might be fine for her to say: "It is a fine day, to-day." The next man of another temperament says "It is a fine day, to-day." His vowels are correctly given but quality is locking.

Note: 16 illustrated specimens of the line "It is a fine day, to-day" were given. (Laughter.)

A child has to be taught to use efforts to read with common intelligence. Of course. We all admit this as a self-evident and self-important fact. Accepted. Then to the next point. One of the greatest helps to such mastery are the sixteen pauses used, and yet many times the printer's pause, if followed in speech production by the reader, would lacerate the sense beyond recognition. Let me illustrate. (Laughter.) Then again inflection. We have *inflections*. The most man-made device. How we hear good, aye, the best literature, especially Shakespeare, lacerated by its *use* or *mal-use*. In simple every-day life our hurts are usually the result of directed or misdirected inflection. How we revel when a sensitive soul says "I mail this with *pleasure*" and with what grimness we hear "*I* mail this with pleasure," vowing to be under no further obligation to such an one. Inflection is an Irish paradox, coming and going at the same time, smiling and weeping—sunshine and storm.

Well, then to emphasis. There are five elements required to be employed mentally—not orally—to get common sense out of the text of which the

most important, the climax, as it were, is emphasis, much abused emphasis. Ah—this is indeed the art of tone. Most perfect in the human voice. True there is the art of tone in any instrument. Sound—the quality of tone. The piano is perhaps the poorest instrument, as there is no shade of tone possible, no change of quality in the tone of the note produced; but every shade, shadow of the violin can be nearly approached by the voice,—that is by some, especially of the virtuoso. It *may* be produced by the human voice. Every time any instrument produces a tone these *five* elements enter into its composition. This is as true of the voice. You will pardon the fact that I am speaking somewhat rapidly but I'm full of my subject and want you to get all I can give in the time offered by the chairman of the Literary Committee.

Let me recall the five elements; *time, volume, stress, quality, pitch.* These are the elements of any tone whether human or mechanical. Now, please, I am trying to aid you in your appreciation of recitation as well as the recitation itself. And I wish to impress what our honored Superintendent said this morning about the great value of the orator being the purpose to carry his message and inspiration to his hearers; the measure of power of ordinary conversation; the foundation for clear thinking; and the power of illumination. Yes, indeed—the great outcome of it is the correct and scientific manipulation of the art-science which is this topic of which I am talking: "Recitation as a Fine Art." Personally I care nothing for this as compared with the greater thing, the art of silent and mental reading. Now, having said that, I want to say this, I believe it is our fault as a profession that such things as ranting, forced dramatic outbursts, sawing the air, and so forth, are possible to be heard even in this day of progress. We do, of course, recognize the evil of "Curfew Shall Not Ring Tonight" and we should do what we can whenever we can to correct evil ideas of what the art of recitation should exemplify. The art of recitation is becoming more and more tabooed in polite society and I think the stand taken is justifiable. It has been too much imposed upon. Which? The reciter, the literature, or society? *All*, each.

The interpreter is less sure of an audience than any other artist. I believe the mere announcement in any town of this country of a dramatic recital would draw unto itself the smallest representation of any people in this country. Were it possible for us to illustrate, illuminate, the fine art of the science of reciting (not reading) our room would be packed to the doors. I would like much to quote a very much beloved member of our Association, Mrs. Davis of New York, that some plays are better *read* than *acted.* That is it is better to *hear* some plays read, read charmingly, than to see them *played*, technically. School-girls are privileged to go to hear "Chanticler," "Bluebird." Oh, how much better read! You see, the reading never touches the grotesque. Such presentations are likely to degenerate into a vaudeville performance, but if read in a semi-lyric tone or voice they are all the more beautiful. The reading of plays instead of having them dramatically presented may be claimed as a personal matter with the speaker, but now, "here I speak what I do know." There

is in every human hearer in the world a hunger to understand, to comprehend, to apprehend the best things in literature other than drama, and I think it is a mistake for us as a professional class of people—a grave mistake—to turn our backs on the interpretation of old fashioned poems. Why not interpret Shakespeare, Browning? Why not learn to read the poem found in every school reader. "I wander lonely as a cloud." Shall we read "I wander *lonely* as a cloud"? Perhaps to your mind and my mind it is *not* lonely. But there are those who do *wander lonely*.

You can not get out of any piece of literature for yourself the meaning or the *full* meaning unless you are an expert in the art of *mental* reading which means that as you have taught your eye to see a world wide difference between CROW and COW—even though it be but the small letter *r* so you must read into lines all that *might* be possible of experience to mankind. If you cannot do this you will not *get* the meaning for yourself and Heaven knows you will not *give* the meaning. I think there is no reader or teacher before me who will not agree with me.

I desire to make a point. I am exaggerating that point. Of course I am going to overdo it, but in the frame of mind of an instructor and not the artist. Pitch, that psychological, God-given power, given as an emotion in preaching, in reverence and pathos must be lowered and level, never elevated. If I should drawl in the deepest tone:

"If I were hanged on the highest hill
Oh, Mother mine, Oh, Mother of mine
I know whose love would follow me still
Oh, Mother of mine, Oh, Mother of mine."

I never expect to be hanged on a hill or anywhere else, so why do I care about the interpretation of it? It teaches me to do mentally what I can do. I believe no experience in the world would be more complimentary than to force the audience to forget that you are reciting out of a book. You must and then only do you interpret. (Recitation of *Sandolphine* by Longfellow). I am glad to say that through hard work some few times in my life the people thought I was talking instead of reciting. Let us see to what extent in our recitation as such we can restore life values. Just life values, forgetting the book, ourselves, the audience, making the audience forget the book, us, and themselves. We must not seem to stand between the author and the audience, but rather seem to be the author talking heart to heart. Some neglect this. Some forget the charming and intelligent people in front of them. How many of you are conscious of obeying the laws of thought direction while interpreting thought direction? You can not think of thought that does not come from somewhere and go somewhere. First, after audibility, being heard, indicate so clearly that no child can miss the way from where your thought is coming and where it is going. If you can do this you restore thought values. (Recited, "Poor Little Lamb," negro dialect). The reciter must have sense to know that by the personal pronoun you mean the negro himself. Browning's monologues if well rendered are not only artistic but

lucrative. When the imaginary interlocutor is there man and woman may disclose their heart secrets without fear, for they know nothing of our presence. We look as it were through a keyhole, and disturb them not. That is, we do if we are the right kind of an interpreter and he is reciting for an audience and not to it.

(Recited) EVOLUTION.

"A fire mist and a planet,
A crystal and a cell;
A jelly fish and saurian
And caves where the cave men dwell.
Then a sense of law and duty
And a face turned from the clod;
Some call it evolution,
And others call it God.

A haze on the far horizon,
The infinite tender sky,
The ripe rich tints of the cornfields
And the wild geese floating high.
And all over upland and lowland
The charm of the golden-rod,
Some of us call it autumn
And others call it God.

Like the tide on a crescent sea beach,
When the moon is new and thin,
Into our hearts high yearnings
Come surging and swelling in:
Come from the mystic ocean
Whose rim no foot has trod,
Some of us call it longing
And others call it God.

A picket frozen on duty,
A mother starved for her brood;
Socrates drinking the hemlock,
And Jesus on the rood,
And the millions who tired and lonely
The long hard pathway trod;
Some call it consecration
And others call it God.'

Carruth.

A poem like that demonstrates the whole transmigration of the soul. A business man comes to a lesson of forty minutes. He is late. He cannot see why a teacher should spend forty minutes reading such a short poem. On the other hand here is a God-fearing soul who says, "How dare you read that in two minutes?" Now it seems to me that is about the approximate time. (Applause.)

We had best ask ourselves before we read; Who is talking; man, woman, child; What each says, position, condition, education; to whom talking, for what purpose, of what nationality, what temperament, in

what relation to story, in what literary form; and having asked ourselves all these questions we get a better conception of what we have got to do.

The painter has pastel, water colors, china paint, oil brown, black, and white; sepia. Too he has a set idea of what he is going to do. I refer to an artist; the one who can mix his colors deftly. The *rate* of the piece is the artist who mixed his art colors. He knows not only *where* he is going but how fast or slow to go while getting the thought over. We sometimes do *not* know. We mix our impersonations with our interpretations. The coarseness of Kipling is most of it in fact the attempt of a rough man to hide his emotion. (Recited "Gunga Din." Applause.)

This leads me to say among all the things that we ought to do as man and woman in the art form is to remember time and measure. Also have it borne in mind that I could imitate most perfectly. Of course I can do any one of the recitations from all ages from one on up, but it would not be the work of a reciter. To say "Gunga Din" in the Tommy Atkins style or were a young lady to impersonate "Gunga Din" it would become burlesque. When I see a dignified woman of uncertain avoirdupois attempting child dialect I greatly regret she has not taken a broader view of the art. There are many far lovelier pieces for her to *recite* which would not require impersonation like the Eugene Field and other "kid" pieces. She could not do these any more than I can impersonate Juliet, but I could read it. (Recited and impersonated a few lines of Romeo and Juliet.) That is not art and never was. Do you think that is overdone? I have in mind just such a man who does it to-day. We should select our recitations with some degree of reference to our own individuality, otherwise it dehumanizes humanity. I am trying to be true in the matter and not effective at all. (Demonstrated by impersonating an idiot. Laughter.) We are so careless in small matters. The Scotchman does not say *coom*, he says *cum*. One who came from one part of Scotland criticized me for saying *coom* in a Scotch reading, but he did not know what the other part of Scotland was saying. (Recited as example Burns' "For A' That and A' That." Applause.) It is the spirit that is important. Mrs. Martha Golet does negro dialect better than a negro herself. She uses no subtlety—if she used subtlety he wouldn't be a negro. Absolute negation of all knowledge of being smart or witty and saying the most spiritual and witty things in the simplest way. A darkey must not show a gleam in the face or eyes or expression of the voice to show he possesses subtlety. That must be learned by the reciter. (Recited "Poor Little Black Sheep." Applause.) (Impersonated same. Laughter.) Wonderful lyric tone makes it ridiculous. No lyric voice; it makes it too cute, too nifty, even a nod of the head spoils the effect.

My final word of preachment is this: I will go so far as to lose my business if the human voice were a little bit responsive and the human imagination alert and we should not need to employ a teacher in recitation; yet every human being would be doing the right thing at the right time. If there be a fire in a building all the people are alive and active. After the first announcement everybody is wide awake to the

needs of the hour. It should be so when a reciter attempts a recitation.

Suppose I indicate *I am not afraid of you.* Every single thought that you may think has two directions, the vocal (sound law) and the ocular, where the eye follows the direction of the principal thought only. Many of us fail to understand the psychological law of focussing the eye in the direction of the principal thought. We look at a man one-half hour; but the whole thing would seem very small offering as compared to Sarah Bernhardt, whom we watched breathlessly for an entire evening. There is no such thing as an objective thought on a subjective emotion. I teach my pupils to be alive, to be awake. Thought plus emotion equals the meaning. Use your own voice and manner of speech whenever possible. Do not impersonate unless you have to and then, if you can be the author in the minute. (Recitation "The Caged Bird" by Paul Lawrence Dunbar. Applause.) (Impersonation of same. Laughter.) The pose must be quiet. We must get close to the author's purpose. We must master the form of poetry and thought as directed to you and you. Long thought direction, pauses, pitch,—this is the case where the thought of poetry and poetic imagination is a sermon. I am not only preaching to you, but to give you the meaning I must get the meaning myself and hold it. That is what interpretation does, not only the giving to others but the getting for ourselves. (Recitation Mrs. Browning's "*Loved One.*") I thank you. (Applause.)

THE NEED OF PUBLIC SPEAKING FOR THE BUSINESS MAN.

James Lawrence Lardner, Department of Public Speaking,
Northwestern University, Evanston, Ill.

MR. LARDNER: Mr. President, Ladies and Gentlemen:

This company would probably agree at once that public speaking is needed for the man in business, but there are some educators who are a little surprised to hear of teaching public speaking to men who sell bonds or beefsteak, life insurance or scrap iron. When I told a college president recently that I had a class in the School of Commerce, he immediately asked, "What do you teach them?" Some of us may not see clearly the specific need of such training for the man of business. I confess I did not when called on first to teach a class in the School of Commerce of Northwestern University. So I wish to impress upon you as teachers the special need of the business man for training in our work, and I desire to do this by constant reference to my recent experience.

When I met my first class of business men, I spent two hours conducting a little investigation with a view to finding out just what I should do. I had taught in high schools, normal schools, and colleges, and I thought I knew something about the specific needs of the students in these institutions; but here were men right out of the heart of a great commercial city, —clerks, accountants, auditors, salesmen, department store managers and bank cashiers, men drawing salaries from $1,000 to $5,000 per year. What

could I do for them? What did they want, anyway? At this first meeting I said this: "Men, I want to know more about you and your work so I can make this course profitable. Let us talk it over. Tell me the specific aid you hope to get from this class to help you in your work." Then each man told his troubles, and I assure you it was a most interesting session for me,—interesting because they told me just what they wanted now to make them more efficient.

This conference revealed five points of interest. First, these men felt the need of skill in *managing facts to influence men.* This salesman must convince the buyer that the goods he sells are of superior quality; this department manager must convince the head man that a new scheme of advertising would be advisable, and to do these things they must be able to present their material clearly and concisely, and must above all approach the audience, whether one man or 500, in the right manner. Second, they realized the need of *ready speech.* One department manager made this fact very clear when he said, "I have been so long engaged in close laboratory work requiring but little talking that now when in a position calling for explanations and discussions I lack words to tell what I know." The third need was well expressed by a bank clerk when he said: "I want to master my *self-consciousness.* When I get before men I lose my power. I want ability to think clearly when called upon unexpectedly." The fourth is a matter of *expression,* and the simple demand is for clean-cut utterance and power of emphasis. The man in business cares little for the niceties of expression, but he cares everything for an utterance that carries weight and point. The fifth is largely a matter of personality and may be called *aggressive* power. An auditor of a large firm put it this way: "When I meet a company of men to explain a plan I find I can't hold their attention. While I talk they get into conversation among themselves. I want *more front.*"

Now, in my talk with these men I discovered no new need, but I did find out that the man in business feels that he lacks certain specific things which the practical teacher of public speaking may give; namely, greater skill in managing facts to influence men, readiness of speech, self-control before people, aggressive power, clean-cut utterance and power of emphasis. The point of interest for us, therefore, is not that in teaching business men we are facing a problem fundamentally different from teaching others —for salesmen are men and buyers are men, yielding to the same principles of expression as other folks—but the valuable point for us is that men in the modern business world need a few things we can give to increase their efficiency. We may freely grant that the manager of a packing company has rather limited need of public speaking skill. He does not care much about getting the power of a great orator or the dramatic skill which many of you have, but he does care for the ability to talk to a small company of his fellows in a simple, straightforward, forceful style. As teachers of public speech we should recognize this further fact,—that while the business man of twenty-five years ago may have had but little need for skill in public speech, to-day he has distinct need of such power.

This is an age of corporations, and corporation managers must speak to influence men. Competition is keen and salesmen must use the art of persuasion if they would sell houses, gold mines or butter and eggs. It is the old story of our commercial age with its demands for greater efficiency in business, and the new story of the art of public speech helping a little to meet the demand. We have often been told that oratory belongs to the past; that this age of science and commerce does not produce impassioned speech. It may be so. Indeed, I fancy some of us may willingly grant free burial to some orations we have heard. The age of the dollar may not often give us exalted public speech, if we measure by the standards of the past, but it does give us a simple type of public utterance altogether in keeping with the spirit and needs of the time. Whether we believe that imaginative and impassioned oratory is dead or alive to-day, the fact remains that we still have effective speech-making, and that the active business man feels the need for it in the keen competition of the day.

To impress more fully the specific needs of public speaking for the business man; namely, effective management of facts, ready speech, control, aggressiveness and clean-cut utterance and emphasis, let me present direct testimony taken from members of my class at a later period in the year. One evening I requested them to write a brief discussion of the need of public speaking for the business man and to support their statements as far as possible with *facts from experience.* I take the liberty of presenting the following from their manuscripts.

Cashier for Manufacturers and Brokers:

"The business man needs drill in public speaking so he may at all times present his side of various questions to the best advantage. In our office about two years ago we changed clerks. I saw quickly that the new clerk was unwilling to help others, but would look to others for assistance. Soon trouble arose and because of my inability to state clearly the facts, the clerk was retained for almost a year, causing much unpleasantness. Had I been able to state my case clearly we would have had an immediate change, and better work as a result."

Office Salesman for a Packing Company:

"So far as I recall, I've never felt the need of drill in public speaking in the past, but I can see one hundred and one instances in the future. For instance, if I am called to address a gathering of branch-house managers, or of traveling salesmen in connection with the products of my department, what a fine chance I have of making a "boob" of myself and worse than that, lose the respect of the men, should I present myself as a stage-frightened, stammering, tongue-tied, would-be-talker who finally has to retire and let someone, perhaps less informed and less intelligent, talk for me."

Salesman in Department Store:

"The average business man when called upon to give a little talk before his fellowmen is nearly always so overcome by embarrassment and

self-consciousness as to make clear expression of logical thought impossible. I once attended a banquet where a man well-known in business life was called upon to speak. He spoke so indistinctly and looked down at his plate so much that it was impossible to follow him even with great effort, and I believe that many who heard this man—who had known him only by reputation—went away with much less confidence in him than they had had before his attempt at speaking.

"There were two men attempting to raise capital for exactly the same enterprise. One failed because of his inability to present the proposition to four other men who had capital; the other succeeded because by his fine talk he inspired belief in the enterprise."

Public Accountant:

"I know the business man needs drill in effective speaking because of many examples of good and poor talkers whom I see every day. I know it is true especially because I myself have fallen down at times because of inability to talk effectively. On one occasion in particular I was called before the board of directors of a large corporation for the express purpose of explaining certain methods which would improve their accounting system, and although I knew my subject thoroughly, I was unable to impress the directors with the necessity of a change. On the other hand I know a man who talks freely, who impresses his hearers with his sincerity, and in the great majority of cases carries his point."

Department Manager:

"Most of my time was spent in a technical pursuit. For several years I was occupied in analytical work and reported my results as I tabulated them to the department chief. As he understood the details of the work, it did not require explanation or elaboration.

However, one day trouble loomed up in the business of the concern through complaints made by customers of a certain article manufactured. The laboratory force was instructed to locate the defect in the goods, make the necessary correction and report its results to the board of directors.

Having succeeded in locating the disturbing element and placing it under control I was called on to explain to the board, and assure them that the future would not be disturbed by complaints regarding this article. And here is where I realized my need of drill in Public Speaking. I seemed to place the cart before the horse at times, and while I was sure of my ground I could not convince them I was correct, through my inability to impress them with the facts at hand."

Auditor for Clothing Co.:

"At the City Club last spring three men spoke on a 'Transportation' problem,—one speaker was a professional man, one a technical man, the other an alderman. The first two read their papers. The first speaker had little to offer and so his speech was not lost. There was nothing to lose. The second had a good speech—technical and no doubt sound—but

it was not clear to the audience, which was composed of business and professional men. No emphasis was used; it was indistinct and monotonous, and the whole effect on the listener was one of tiresomeness.

The Alderman was not plethoric in ideas, but his utterances were distinct, his delivery pleasing, his assertions clear and well supported, his manner 'at ease' and his audience likewise. The technical man had the speech of the hour, but, having little or no ability as a public speaker, could not 'get it over.'"

Ladies and gentlemen, it is my firm belief that men in the world of business need our work. I am convinced that we may be of distinct service to them if we recognize the *specific, practical demands* of the men who sell and buy, of the men who debate over the counter and deliver orations from the office chair. I have found it a real pleasure to minister to their needs. After a week's work with college freshmen and sophomores, I have gone thirteen miles to Chicago every Friday night for months to meet this class from the market place. I am actually tired and sick of my job until I get to the class room, then some fellow will say: "I was rushed tonight with business and haven't had time to eat. Excuse me about five minutes until I run down to a lunch counter on Clark Street." This stirs me up and I am ready for business,—the business of teaching young business men who know what they want and who want it *now*, for tomorrow they go back to the work of managing men.

THE PLACE OF SPEECH TRAINING IN GENERAL EDUCATION.

Frederick B. Robinson, Ph. D., Lecturer on Oral English and Methods of Teaching Reading. New York, N. Y.

MR. ROBINSON: By speech training we mean training in the use of oral or spoken English. It is our purpose to contend that mastery of the spoken mother tongue is not only a desirable thing because of its use in forms of oral communication ranging from simple conversation to difficult types of public address, but also because it is inextricably connected with our fundamental thinking processes and because it is a necessary foundation for other language activities such as reading, writing or composition, and the highest reaches of literary appreciation. If these beliefs be accepted, it necessarily follows that speech training is very near the foundation of all education and holds a place of prime importance.

When we speak of a general education, we refer to a planned course of disciplinary and cultural study for the normal student irrespective of his later life work; we give but passing thought to the special student who seeks professional training as an elocutionist or actor and to the subnormal or defective student who requires corrective exercises to bring him to the normal. Furthermore we are well aware that our general, planned curriculum is by no means the only education a student gets. Indeed all philosophers (and that includes the members of this convention) whether they accept the blank tablet theory of Locke or not, will agree that every

experience of life, whether gained inside or outside the class room, is an educational influence. In speech especially is the training of the environment outside of school very potent. Most children up to the school age are trained in this haphazard, informal speech surrounding, without pedagogical guidance. For them it does much that is good; but it also gives faults of voice, enunciation and grammar. Consequently, in planning our formal education we must make the most of the benefits of the informal training on the one hand, while on the other we counteract its unfortunate tendencies.

We cannot grasp the fundamental importance of speech in education without reviewing the linguistic development of the child during the first few years of his life. It is during those years that speech becomes a fixed part of his mental mechanism.

When an infant is born, it is deaf because the auditory nerve is not medullated and consequently cannot convey sound impressions to the brain. But as soon as the child can hear, he begins to store up memories of the speech of those around him. Although it is a long time before he recognizes and understands words as such, he very soon responds to qualities of voice and to gestures. The voice qualities, while they convey no ideas of intellectual discrimination, do express general attitudes or emotional states such as fear, anger, joy, love and kindliness. To these the child soon shows an appreciative response. But at the same time, he is constantly hearing words in connection with *actual things*. Thus every time he sees a dog, he hears those about refer to it as "dog" or "doggie." Eventually the association is established, and whenever he sees a dog, he can recall the word, and when he hears the word it brings the animal clearly to mind.

From the age of one and a half to three, the child has learned to understand many words; but at that time, speech is not merely the vehicle which brings him the ideas of others; it has become part of his own, inner mechanism of thought. The range of his mental life is largely restricted by an inner vocabulary which symbolizes the things about which he thinks. Some psychologists hold that without words no thought at all is possible. We need not take this extreme view, but we may well say that with a normal person whose primary association of meaning was gained through the spoken language of those around him, highly developed thought and reasoning require the use of inner speech. It is for this reason that speech training is, from the standpoint of general mental development, a most important subject—ranking second only to the actual experiences of the senses in contact with the real world. Its place in a general education is in the very foundation.

But the child masters speech not only as an auditory thing, to receive messages and to carry on inner thoughts; he also gains motor control over throat, tongue, and lips so that he can make the sounds he has heard and thus communicate with others. At birth, his only vocal means of communication is the undifferentiated wail or cry which does not vary and which indicates some kind of discomfort. It is a biological reaction for the child's

protection; he is not aware that he is using it, and therefore it cannot be called a true expression. The single cry gradually differentiates into several of various qualities, pitches, and melodies so that a nurse or mother can distinguish indications of hunger, satisfaction, pain, and comfort, and so forth. Later the child acquires *conscious* control of his vocal apparatus so that he directs when he shall cry and when not. He also becomes skilled in making the various elementary sounds of the language. The first to be perfected are the labials P, B, and the nasal M. Then follow T, D, N; K, G and all the rest. As a rule the ability to make S and R comes last. Of course vowel sounds are comparatively easy, though the right vowel is not always used in the right place. By the time he has practiced and mastered most of the necessary sounds of speech, the child is conscious of the fact that he is speaking and purposefully uses sentence words and babyish imitations of the language of those about him to express his own thoughts.

From the beginning, his oral expression, though imperfect in choice of words, enunciation, pronunciation, and grammatical construction, is free, spontaneous, and eloquent. The quality of his voice accurately represents his emotions, and his whole expression is an unrestrained reflection of his thoughts. The child does not meditate and plan and feel conscious of the mechanism of expression. The words of his inner speech are the thoughts of his mind, and outward speech is merely the motor act of permitting them to become vocal.

The problem at the school age, when the formal education supplants the informal, is to preserve all the spontaneous excellence of natural communication, but to correct errors and to enlarge the range of speech without any additional errors whatsoever. The great lesson to be learned from childhood is that the speech work to be effective must weave the speech into the very life and thought of the student, and its use must be natural and free.

What are the errors which have crept in during the pre-school period? In the first place the child may enunciate some sounds poorly, and he may have a nasal or other unpleasant quality of voice due to the unconscious imitation of those about him. The time to correct these things is as early as possible. If only desirable models are heard from the beginning, the faults will probably never arise save in cases of structural defect. But let us suppose that the child does incorrectly enunciate such a sound as R. He makes it with the lips like a W. Here is where the corrective influence of the teacher of speech (in the lowest grades it is the regular class teacher) comes in. The problem is to make the child establish a motor habit which will produce the correct R, but there must be no conscious effort; the correction must be made unobtrusively and naturally. Only as a last resort may the child be told of his defect and instructed how to hold his tongue to make the proper sound. Certainly the case will be an exceedingly stubborn one before any mechanical placing of the tongue is tolerated. The first step toward correction is *simple but persistent imitation of a good model.* If that fails, indirect exercises on words

which will use other related sounds may be used. By them the tongue is brought into position so as to make the production of the difficult sound easy. This indirect method is after nature's plan and insures expressive, unembarrassed speech. Too much detailed and direct attention to faults gives rise to a nervous apprehension which often develops into serious stuttering.

Suppose though the fault is a rough or undesirable quality of tone. Again do not give direct instruction in tone production. Rather subject the pupil to good tones from the model so that the ear will be trained and harsh tones will be irritating by contrast. Then in the physical culture exercises, posture and breathing are taught. This work puts the organs of phonation in proper trim to produce the pleasing tones which are heard. Of course, when all else fails, resort must be made to direct information and conscious local effort. But no matter how well such directions lead one to execute the sounds of speech, the cure is not desirable and permanent till the execution sinks below conscious direction. The attention of a speaker must be on the thoughts he is expressing and not on the mechanism of expression. We can sum this whole matter up by saying that from birth speech is an art, not a science, for the speaker. His improvement is largely by imitation and use, not by instruction and knowledge.

The ideal training in speech would be to have the teacher give the child a great many experiences with all the things to be studied in school work and to express all the information in correct oral English. Then there ought to be many opportunities for the child to express all these things himself. Whenever an error of any sort appears in his discourse, the teacher should tactfully continue the conversation using the correct models and eliciting correctly formulated replies involving the samples over and over again. Speech is mastered only by repeated hearing and repeated speaking.

It is evident, then, that when such speech subjects as Conversation Lessons, Story Reproduction, Dramatization and Memory Selections are taken up, they do not constitute ends in themselves. They are merely the means of giving the child language practice so that his own thoughts can be better ordered inside his own head and better expressed for the understanding of others. Too often the teacher who is training a pupil to "recite a piece," goes through an elaborate course of training in mechanical devices so that the child really becomes a phonograph and not a speaker when delivering the selection. The proper use of such lessons is to have the child appreciate the thoughts fully, master the vocabulary thoroughly and then say the whole with spontaneous enthusiasm. If this be done, there is a widening of the vocabulary and range of thought and a natural and eloquent expression. The parrot work has no lasting educational benefit. The great thing is to build up that inner, potential, or mental speech and establish correct motor habits for its outward expression.

In planning methods of teaching reading, again the great thing is the inner speech. When a child learns to read he gets no meaning from the

printed page till the type is translated into inner speech. This persists even in adults. Psychological experiments by the most eminent investigators show that our power to extract meaning from the page is dependent on the range and availability of our inner vocabulary and we do not interpret directly what our eyes see, but we first mediately translate it inside our heads into spoken language. All modern methods of teaching reading seek to reduce the mechanics of reading and to increase the literary appeal. They do not have the child spell through his reading as our fathers did, but they have a literary background, such as a cumulative tale or rhyme so that the child reads whole words at sight in an interesting literary connection. This insures the inner speech arising in a manner similar to that of spontaneous thought. The resulting oral reading is smoother and more expressive and the child is actually communicating to others; he is not indulging in mere word calling. But such modern methods rest on a good, natural speech foundation. Without language lessons, conversation lessons and other means of building up the speech resources, these methods would fail.

Again we turn to composition. This involves a mechanical mastery of penmanship. But eliminating that one element, written composition is but a form of oral composition and rests on the same psychological factors. Unless one composes well in inner speech, he cannot record well in written composition. For many years educators used to teach young men to debate and deliver orations by having them write their speeches first. Now we directly give training in oral composition in the lower schools and extemporaneous speaking in the high schools and colleges. With this extemporaneous or oral exercise comes facility in inner composition and consequently of written composition. In other words, speech, whether it is to be given forth by tongue or pen, must first reside in the head as inner, auditory speech. This inner or auditory speech can be developed only by hearing oral speech and by indulging in much oral expression.

Let us pause for a moment to summarize.

I—At an early age, the child hears words in connection with things so that he thinks inwardly of things in terms of words. Therefore to improve his inner range of thought, we must improve his mastered vocabulary. This improvement is continued throughout life and the means of insuring it is speech training.

II—Motor habits of speech or phonation are guided by the sounds heard around. The great principle is imitation. Therefore to correct errors and insure good speech habits, surround the pupil with correct models for him to imitate. The surrounding must be kept good throughout life.

III—The mind of a speaker must be on the thoughts expressed and not on the choosing and enunciating the words of expression. He must develop the art of spontaneous, correct association of words with the thoughts as they arise. Therefore all speech instruction and exercises must be conducted tactfully and unobtrusively so that the student is not conscious of expressional effort.

IV—To insure excellence in all higher activities remember that:

(A) the inner speech is the carrier of meaning in interpretation. (1) A poem cannot be fully appreciated till it is properly heard in oral speech. (2) The printed page has no meaning till the eye symbols are translated into ear symbols or inner speech. (3) Oral reading aloud cannot take place unless preceded by the corresponding inner speech. (4) Outward speech and writing must be preceded by inner speech or composition.

(B.) The inner speech can be developed only by much oral training. This oral training is the speech training which is of such great importance in a general education.

As, therefore, the general education widens a student's fund of knowledge, and as his feelings and emotions expand, the speech training should keep abreast as a provider of symbols so that he can store his possessions in his mind and share them by communication with others. The speech training is the constant companion of the content subjects of informational study. The object of the speech teacher is to strengthen the powers of spontaneous, original expression. It is from this general strength that the greatest advantages flow. Often the temptation is to professionalize speech training where such specializing is not desirable. Often it is forgotten that the teaching of declamation in a general education is not justified on the ground that it enables a pupil to deliver a few selections with great elocutionary effect, after the style of the teacher. It is a desirable agency when it develops a finer appreciation of poetry or prose meaning in the mind of the pupil and gives him ease of bearing and naturalness of speech. Reproduction of stories in the lower grades is not designed to give the pupil a test of verbal memory, but it is supposed to give him a model of expression and an interesting topic to talk about at a point in his development when he cannot originate his own topics of discussion. Debates for young men in college are desirable not in themselves, but because they furnish the occasion for well formulated thought and clean-cut, direct expression of that thought.

Of course those who are giving professional training along elocutionary or dramatic lines to advanced pupils are justified in teaching all the tricks of conscious effort. If an entertainer or actor should try to follow perfectly natural methods of delivery, he would probably be a failure. Such professionals have studied their parts and bend every effort to get the most out of their lines. They know exactly what effect they want to get and how they are going to get it. The result is stagey but it is the thing which reaches an audience. However, the teacher who deals with the ordinary pupil during the course of his general education will seek to use all exercises to develop a natural style of easy expression, with words accurately chosen and properly delivered, with pronunciation clear and correct and modulation pleasing. All these must come as the natural, associated symbols of the thoughts of the student; they must not be striven for at the time of speaking. A teacher who can produce this result has an important place in the general scheme of education, but he must be a man of excellent artistic taste and scientific information; he must be a master of the mother tongue, a skillful teacher and a tactful critic.

TUESDAY, JULY 1st, 12:00 M.

SECTION 1.—CONFERENCE ON STANDARDIZING OF TEACHING.

SPECIAL THEME, PROBLEMS IN INTER-COLLEGIATE DEBATING AND ORATORICAL CONTESTS.

CHAIRMAN, PROF. THOMAS C. TRUEBLOOD, University of Michigan.

PROF. TRUEBLOOD: Ladies and Gentlemen: A great deal has been accomplished in a very few years both to promote and systematize principles for work in the field of college labors. I realize the conference hour has been placed disastrously near the luncheon hour and that many are eager to enjoy to the full the good things in the program arranged for us by the local committee. We may therefore consider ourselves promptly called into conference that we may despatch this matter with what speed we may. The conference on so vital a subject should to my mind be given a quietly serious position on the program as this near-haste is not conducive to timely and necessarily lengthy inter-change of thought. Just a word or two, then, that come to me before calling for the freedom of the floor.

Knox College is very much interested in oratory and oratorical debates. I regret Mr. Harris is not here to speak in full regarding the work. Much honor was given the President, Prof. John Findlay, in New York at the conference and banquet of The Interstate Oratorical Debating Society. For many years public speakers throughout the country have come from the honor men of the Interstate Collegiate Oratorical members. Michigan University is to the front and one of the founders of the Northern League. Michigan has had in the last three years twenty-two contests and won honors in each one.

We need this interstate stimulus. There has always been a desire to compete oratorically and in 1885 fifty winners from Ohio have become lawyers of note.

Senator La Follette was an honor man and he has shown that what he learned at that time has stood him in good stead throughout his political career. Bishop Hughes of the Methodist Church is an example of the honor man and the extended virtue of the modern collegiate debate.

Rev. Charles E. Jefferson of New York won in a hard debate and stands a champion of the art to-day. Mr. William Jennings Bryan got second honor. The man who defeated him as he has in other contests got his drill at college. Much drill is so secured, for it is not a play-time. It takes earnest preparation on the part of instructor and instructed. Mr. Bryan entered every contest while at college. The representative from the Illinois State College contested and got second place. Senator Dolliver was a live wire in politics but his power as a speaker was the

result of his drill at interstate collegiate debates. We recognize him as a most brilliant orator. Such men as Messrs. Beveredge, Bryan, and Dolliver are the strongest arguments for the inherent value of debate. The spirit in the team itself is not a small factor which urges the contestants to put forth their best effort. There was good accomplished along this very line twenty years earlier than the formation of the Northern Oratorical League, but since the organization a definite purpose fires both the college and the debating societies. And intensity is what the world needs. The fairness of a debate is also a prime factor for the development of manhood with clear ideals and forceful speech. Governor Hadley is a product of the Northern Oratorical League.

There is a growing interest as is demonstrated by the great number of colleges that have entered into the Leagues in the different sections of the country, such as The Central Debating League, The Central Oratorical League, Southern Oratorical League, Northeastern Oratorical League. Some colleges are a little slow coming together. The Northwestern University showed its interest by entering seven debates. Such great debating interest in 1892 and 1893 swept the country with debating contests. Members of the debating teams found this old plan too strenuous. Inter-collegiate debates are organized with two prime motives or under two general heads: first for *organization*, which is general in its tone or reach; second for *development*, which is personal in its influence.

These organizations produce, then, both general and specific good, both for the individual and for the class spirit of the college as well as broadening like the ripples to the shores of all college life.

There are more interested in oratorical contests than ever before. Some, Ann Arbor for one, have been deeply interested for twenty-one years.

But we have a different plan to-day for intercollegiate debates. A dual arrangement of teams relieves the stress and serves the purpose and college much better. In this way one team from one college will take the affirmative and the other team of the same college will take the negative. In other words each college takes both the affirmative and negative; and opposing teams contesting, one college may win both the affirmative and negative. Under the old plan no college could win both unless at least three debates were held and each debating team took both the affirmative and negative. I hope I make myself clear to those who have not yet had occasion to enter this field of work. Then, too, in this last arrangement of debates it is seldom a college will lose both. You see that. There is little likelihood, moreover, for judges to be either partial or unfair. Then, too, the teams themselves are stronger, better prepared. The system which is most popular, proving most satisfactory to teams, instructors, college faculties, and judges is the triangular system. This is where three colleges enter into a debating league. Then the score for a team may stand 3 to 0 or 2 to 1. Seldom does one team lose all points. The Central Debating League has a circuit of four, a

quadrangular plan. The University of Chicago, Northwestern and the University of Michigan with the University of Minnesota formed a quadrangular system, but the University of Minnesota asked to withdraw, and that left the present triangular plan of debate. The three contests may be timed. Each college has two teams. This year our own college, the University of Michigan, held the affirmative when they met with us and took the winning team (the affirmative) to debate Chicago. You will see readily how much more proficient a team may become, how much more confidence each man may gain and with what zest they may contend for second and even third scores. And, too, you will see and appreciate with how much less coaching and time spent such results may be obtained. This arrangement, of course, is the result of experience. Now, this arrangement has been adopted by the eastern colleges. Columbia, Cornell and others now use this plan with very great success. Harvard, Yale, and Princeton have been using it successfully for two or three years. A plan of a quintangular league is being tried out. In this not the same University prepares for debate every year. Each college debates only every second year. Such a quintangular union was entered into by the Universities of Iowa, Nebraska, Missouri, Dakota, and Colorado. Another group of colleges that is trying the Quintangular League Debates are the Universities of Texas, Tennessee, Louisiana, and Arkansas. Ohio has a quintangular league. Only every two years does one college enter its debating team. There is serious objection to this because of the lack of interest between the colleges and their teams. The triangular is much the better plan. In this way the same debate may be held between two colleges the same night for *each* college has prepared *two* teams, so, both the affirmative and negative may oppose the negative and affirmative of the other college. The methods call for two semi-finals for four leagues. This is not feasible, for two debates with the different colleges in the same year take too much time from the regular class room work of the students. It takes too much time, too, just to prepare the teams for their debates; so the University of Michigan dropped the quadrangular plan and adopted the triangular. If two contests are won by either affirmative or negative teams of the same college the debaters score.

Local debating interests and prepares men for the coming inter-collegiate debates. When there are two teams in one college each has the play of the other to sharpen their intellects and zeal is added to play square from the standpoint of the argument itself. There is no place for tricks. It must be plain, solid, worth-while effort on the part of each man and each team. It takes much time to work up debates and to prepare for three or four is unreasonable from every viewpoint.

MISS ALDRICH: Please state what the requirements of the faculty are. In Cincinnati the difficulty is in getting the right kind of boys into the contest.

MR. TRUEBLOOD: No putty-head can make a debating team. Keep out those that are not good students. That's what college faculties do. There

are no sets of men selected to represent our college who are so brainy as the men chosen for the debates. That is an arrangement for the faculty to control. Our selection is left to a board. Our men are chosen by five members of the faculty of the colleges making up the Central Debating League, four students chosen for a debating board, two from the Law school, two from the Arts department, and the Dean of Oratory and Public Speaking. We get our practice from the invitations of neighboring colleges to declaim locally.

PRES. BARBOUR: We find the Triangular Debating League works well in our part of the country. Swarthmore, Lafayette and Rutgers form such a league. No doubt we have the same conditions. We get good work. On no condition can a man of poor standing enter the debating team. Do you allow Freshmen to enter?

MR. TRUEBLOOD: No Freshman can enter these activities either in our University or in our Debating League. That would swerve the matter from its true course. A Freshman hasn't college spirit nor has he had a chance to prove his mettle. He hasn't found his plane.

PRES. BARBOUR: We do.

MISS ALDRICH: In our debating team a pupil must excel in two general averages before he can enter any activity in the field of debate. But there are only a few who are over-bright. The work on the debating team, however, doesn't count for credit, not a credit, in their final average. Then, too, all the work for the debate must be prepared outside of regular school hours. Over 89 or 90 per cent of our pupils are kept out of this field of work because of the faculty for one per cent below grade, or on account of jealousy. Then the conditions of coaching are most unfortunate. After much hard work I arranged for a debate. We lost both debates,—that is, Walnut High School. We had the affirmative—lost. Kentucky took the affirmative at home. We lost. Why? They were coached by a young man in charge of the Civics Department. All the rebuttals were typewritten and learned word for word. At Walnut High School the coach had the pupils prepare their work and then lay aside their papers and talk, debate. If the judges had been selected with fairness we might have stood some show. But we lost both sides. If I had known more than I did, my pupils would never have entered a debate of such unfairness. There were no errors in language, grammar, nor faults in delivery. The difference was in the standards of coaching.

MR. TRUEBLOOD: Let us hear from the East.

MR. ROBINSON: We probably take a different attitude. Our college team is supervised by members of the faculty. We do not put the idea into the boys' heads that they are on parade or orators in the making,

but only that they must be educated and debating is one of the avenues for strengthening their awakening intellects. The boy taking the opening of the affirmative must write it himself and commit it. That is the only thing committed. The matter of debating seems to me to be the only form of education which demands,—which is in itself, complete knowledge. In the preparation for the debate nothing is crammed into the boy's head. The continuity of thought flows freely and naturally, and the boy is thereby forced to think in the face of fact.

MR. LARDNER: Of course the rebuttal depends upon the power to anticipate the opposition. With us, we do write out the debate after we discuss points. Then we say tersely and to the point what is to be said and tear up the paper so as not to be bound. What is said *must go* and *go definitely*. If there is a case of a putty-head he gets it by writing it first, then by talking it and finally he gets it well fixed in his mind. Of course there are exceptions, but the general directions are to get men to a point where they can think and speak simultaneously and where they can anticipate every possible turn of the opposing team. It is exactly like preparing for war. The best general is the one who conserves his forces on the field and does so by interpreting his opposing general's thoughts or plans before they are executed, and he must *act* first.

PRES. BARBOUR: What is the best means of bringing the teams together for the rebuttal?

MR. LARDNER: We put a man on the floor for half an hour and fire question at him. If that doesn't wake him up, nothing will. He's facing the music—of the cannon.

MR. ROBINSON: One point has not been brought out. We do not allow a specially prepared coach to instruct the team. He must be a member of the faculty. We may not produce such meteoric effects but we win the confidence of the boys, get a better insight into their character and learn their needs. Then, too, the boys think without the stress of a trainer and are far more natural when they enter the debate.

MR. TRUEBLOOD: It is to be regretted that we are forced to abbreviate this significant subject of debates, and I trust another year may find more time for this matter. I should like to hear from Prof. Dennis as we have a few minutes at our command.

MR. DENNIS: I came to sponge, to take in all the good things said. But I would like to ask if there is any set amount of time agreed upon for debating?

MR. TRUEBLOOD: No, not any in so far as I know. It is a matter for each department to decide.

MR. DENNIS: We grant four hours' credit for debating teams; that is, each member of the team whether it is successful in final debate or not.

MR. LARDNER: I want to say just a word on that matter of credit at colleges for debating teams. The teams are not selected till the last of November, and it is too late to get credit for that semester, but not in the semester in which debates occur. If we could have twelve or fifteen of the best debators in a class it would be a good idea to give such credits.

MR. TRUEBLOOD: In answer to a much-asked question which Mr. Barbour has kindly handed me in writing "How do you select your debating team; that is, for the preliminaries?" I will say that we have four societies to which debators may come. Students in the Law Department must join one of the two Law Societies; Art students must join one of the two Art Societies. The number in each society eligible is reduced to three. That gives us twelve from the four societies and they come for debate and are reduced to the six best, and those six are chosen for the final debate. Inter-departmental debate was used in which three men were chosen.

PRES. BARBOUR: Isn't there any danger of losing a good debator in that way?

MR. TRUEBLOOD: Yes.

PRES. BARBOUR: Wouldn't it be better to have the entrance or admission to these debating teams unlimited?

MR. TRUEBLOOD: All are eligible to the societies from which the debators are chosen. Only twenty-five cents is charged as a fee. That nominal sum would bar no student.

MISS ALDRICH: Are the instructors or members of the faculty picked for the work; that is, do they do the work during school time and do they receive any compensation?

MR. TRUEBLOOD: No, no compensation. They do their work at night but not on Sunday. The instructor gives his time.

MISS ALDRICH: Is it true of the College of the City of New York also, where the instructor gives his time outside of teaching hours without compensation?

MR. ROBINSON: We have never been permitted for one moment to employ anyone outside as a coach. We object to an outside coacher.

MR. TRUEBLOOD: Call us *trainers* if you like, but don't call us *coachers*.

MR. LARDNER: In putting forth the contest feature with such emphasis recently, I have often been afraid that we were endangering our department,—that we are in danger of getting our department before the people for the specific purpose of bringing forth the contest and we must not put forth the contest feature, for it would seem no higher educational purpose than that.

MR. TRUEBLOOD: We look upon these oratorical contests as the acme of training in this respect, that they are part of the departmental work and we don't want them to go out into any other person's hands. It ought to be a part of every collegiate department.

We must close. (Adjourned.)

WEDNESDAY MORNING, 9:30 A. M.

Mrs. B. Wilkins Cowlin of Elgin, Ill.

MRS. COWLIN: Because I came from Illinois I feel I can say a few things of interest along the thought of methods of teaching. I might also plead guilty to the qualifications of a special teacher of oral English, but for six years at least I have tried to do this work in Elgin, Illinois. I was doing private work in Chicago, Illinois, and the thought came to me that this was a great educational work. It seems to me the private work gives us only the few pupils that are perhaps talented, and in the school work we get pupils who have talent and who have not. I began to talk with the School Board. They asked me if I would put this work in the Elgin schools and I was surprised at the low salary offered. If they would be willing to take two days of my time and leave me free for private work I could arrange. Second year, "Won't you take three days?" the Board said. I felt encouraged. They took three days' time. After that time I was spending all my time in such work in the high schools.

As a rule the public school teachers do not work with the English classes. Since I devoted three days to the high school and might have one day in the classes of English I spent a 40-minute period each week in the Junior and Senior years. I have taken the Freshman and Sophomore work and I find it even better than I dreamed. After I worked this way two years in the high schools, I went to Mr. White, the Superintendent, and said, "I am ready now to give my entire time to the entire schools from first grade on through high school." For the four last years I have been happy in the great work and I visit each grade school once in three weeks. Three days a week I am in high school. Then Wednesday morning I go to one city school, Wednesday afternoon another, Thursday morning and Thursday afternoon still others. Thus I see four graded schools each week. I do not plan the work myself, saying, "I am going to do thus and so in each." I go to the principals and ask:—"May I take up the grade-work of last week or what do you want me to do this week?" Not only do you get hold of the young people before they get into

high school so that you may do better work there, but many need it who never reach high school, and it isn't so hard to interest the Board of Education and Superintendent if you go to them in the right way. I have been instructing the teachers of the Institute of Cane County. The results are manifold.

MR. SHOEMAKER: I don't know whether as an outsider, a business man and not a professional man I may enter this discussion but I just wish to say Amen very vigorously to this paper. This, together with the subject yesterday of Prof. J. L. Lardner, I believe that the members could use to very great advantage. As a mass we speak very badly, atrociously, worse than any other nation. We pay very little attention to the proper medium of speech and if you can in any way get to the public schools and teach our rising generations how to use our mother tongue it would be worth your while as speech artists.

MR. LARDNER: We have but a few minutes to discuss further.

MRS. COWLIN: To form some idea of what we ought to do visit the public schools. We should be pleased in one sense that the English all over the country is being taught and being taught orally with more vigor than ever. It is gratifying in a very distinct sense to the teachers of English to know that the people in power have come to recognize the great need that our children should express themselves in correct oral English. One of the best ways to get after composition is through the use of oral English. Whether the work of teaching reading will pass into the hands of the English department or whether it should come into the hands of a special teacher, it is certain that there is no need for any other department and it can be well taught if the teacher of English is a speech artist.

MR. LARDNER: My own attitude is that the work is of such a distinct nature that it requires specially trained people to do it. Speaking before an audience is entirely different from writing an essay. The whole matter of writing orations is important enough in itself, and they should require special teachers to work it through from the writing to the delivery. A teacher of English; a teacher of oratory: each in itself good, valuable, necessary, still a teacher with both qualifications is what we need to-day.

MR. LARDNER: If it be the pleasure of this body we will pass to the program as printed and I beg to leave the introduction of our next speaker to our worthy President, Mr. Barbour.

PRESIDENT BARBOUR: It gives me the keenest pleasure to ask your attention to the paper "A Plea for Specially Trained Supervisors of Oral English in Public Schools." It is a personal delight to introduce Miss Laura E. Aldrich of Cincinnati who always brings us a message from her own experience. (Applause.)

A PLEA FOR SPECIALLY TRAINED SUPERVISORS OF ORAL ENGLISH IN PUBLIC SCHOOLS.

Laura E. Aldrich, Walnut Hills High School, Cincinnati, Ohio.

MISS ALDRICH: In the introduction to one of the "Little Stories for Bedtime" by Thornton W. Burgess, the author says:

> "Oh tell me, you and you and you
> If it may hap you've ever heard
> Of all that wondrous is and great
> The greatest is the Spoken Word?

It's true, it's the truest thing that ever was. If you don't believe it you just go ask Jerry Muskrat. He'll tell you it's true, and Jerry knows. You see, its this way; words are more than just sounds. Oh, my—yes! They are little messengers and once they have been sent out you can't call them back; and sometimes that is a very sad thing, because—well, you see, these little messengers always carry something to some one else and something may be anger or hate or fear, or an untruth, and it is these things which make most of the trouble in this world. Or that something may be love or sympathy, or helpfulness, or kindness, and it is these things which put an end to most of the troubles in this world."

The wonder and greatness of these little messengers, so well sensed by this gifted layman, are but beginning to be realized by the large body of the teaching fraternity. There are a few enlightened souls here and there, Miss Latham of the Teachers' College, Columbia; Miss Alexander of Indianapolis, Miss Makepeace of Cleveland, Miss Elwell of Dayton, Mr. Abbott of New York, Mr. Fleagle of Baltimore, some of whom have been closely associated with school work for many years, and splendid progress is being made along the line of public speaking in most of our leading colleges; but to thousands of the rank and file in city, town, and country, the art and science of the spoken word is still a study to be condemned as artificial, impractical, subversive of sincerity in both thought and manner, the only purpose of which is the training of the unfortunate victim for the platform or the stage. That the leaders in the educational world, however, have now come to a full conception of the value and importance of oral English is conclusively shown by the measures which have been taken during the past two or three years by the National Education Association, the National Council of Teachers of English, The Public Speaking Conference, and the various State teachers' organizations for the purpose of investigating conditions, method, the possibility of standardization and so forth in this big subject. In fact, this plea was the outcome of an intense desire to help solve the problems suggested in the two circulars issued by committees of the National Council, one on the High School of Study, the other on the articulation of the elementary and high school courses in English. Among the questions asked are:

"What provision is made for oral reading, public speaking, training in pronunciation, etc.?

"How and for what purpose do you employ dramatization and the art of acting?

"How do you secure satisfactory co-operation on the part of teachers of other subjects?

"What is the course in oral composition for the three years immediately preceding high school?

"Have the courses of the elementary and high schools been constructed and correlated under the supervision of one person or group of persons, or have they been framed quite independently?"

In this last question, although it refers primarily only to the course of study in English including literature, is found the key to the solution of practically all other difficulties,—the supervision of one person.

What are the present conditions in our public schools? The business men are complaining because the young men and women graduated every year from our high schools are so inefficient in the practical every-day use of their own language. In the professions, the lawyer and the minister, for whom some knowledge of the rules of public speaking is essential, are obliged to go to the special teacher of oral expression, who is expected to cure, in a short course of private lessons, the bad habits of a life-time. Then, too, the self-conscious attempt of the adult to apply the teachings of even an expert instructor is very apt to result in artificiality which only years of practice and absolutely sincerity of purpose can overcome. Why do so many of our most cultured people send their children to private schools? Is it because in the private school, where every regular teacher must have refinement of speech as his first requisite, they are sure of an environment which should be not the privilege but the right of every child in the United States?

The normal schools and teachers' colleges are rapidly awakening to the situation and are trying to meet the great public demand by introducing courses in phonetics, articulation, voice-placing, reading, and public speaking, but it will be many, many years before these specially trained young people have replaced the great mass of not entirely inefficient, but unprepared and therefore unknowingly ignorant teachers who now form so large a part of the teaching body. When the equipment, the salary, the duties of the ordinary public school teacher are considered, especially if that teacher be a woman, it is small wonder that something is neglected. Twenty-five years ago a girl or boy could get a fairly good position with prospects of promotion with nothing more than a high school education. Now, in nearly all large cities, only college or normal school graduates are considered, and the average salary has advanced so slightly as by no means to keep pace with the increased cost of living. The teacher of the present generation was obliged to pass more or less rigid written examinations, the small matter of her ability to use effectively the spoken word being entirely overlooked. Another handicap is the fact that many teachers, (and I regret to say that appointment through politi-

cal preferment, especially among the men, is the custom even to-day in a few benighted communities) owe their positions more to the ward boss than to individual merit.

But the greatest drawback lies in this—the duties of the ordinary school teacher to-day are so many, so arduous, and so physically and mentally exhausting, that she has neither time nor energy to devote to what would be to her a new subject of study. The grade teacher acts as parent, nurse, physician, entertainer, instructor, to from forty to sixty children, who are with her almost six hours a day. Between time she keeps her records, marks papers, plans and prepares the next day's work, no small matter when she teaches ten or twelve subjects as is often the case,—visits home gardens, attends the ever-with-us teacher's meetings, rehearses the plays and entertainments to be given, and even manages to get in one or two courses in University Extension Work, for upon this depends future promotion.

Of course all these teachers are teaching oral English, but how? There are hundreds of school rooms throughout this big land of ours in which the unlucky children are obliged to pass nearly half their waking hours under the deadly influence of a nasal, muffled, or nervously high-pitched voice; in which phonetics and articulation drills are absolutely unheard of; in which the teacher himself is unconsciously guilty of the most flagrant misuse of the spoken word. Pupils who in the third grade may have had an excellent teacher of spoken English, pass in the fourth into the hands of one who may undo all the good work of the year before and inculcate slovenly habits of speech never to be eradicated. In the upper grades and in high schools, when there is usually specialization of subjects, the hard work of the teacher of reading, oral composition, or public speaking goes for naught because none of the other teachers pay any attention to those fundamental principles which these children have just been told are essential to effective speaking. Why should they bother about the way a boy stands, or the quality of his voice, or whether or not he speaks distinctly, or whether he uses correct forms and idioms, if he can solve the problem in algebra, or answer the question in history? Can the teacher of public speaking insist upon his students keeping their hands out of their pockets before an audience when at the very next class gathering the principal or college president assumes that very attitude? The trouble is there are no standards, no formulated courses of study, no unity of method, no correlation with other teachers, the people we must reach. The object of this paper is to show that the quickest, most effective way of bringing about a wide-spread reformation is the appointment of a specially trained supervisor of spoken English in all State, town, and city public school systems.

The supervisor of spoken English should be a man or woman of the highest type. He should have the broad training of a college education, or its equivalent in study, experience, and travel; he should have a knowledge of Latin as one of the basic languages of modern English, and a speaking acquaintance, not mere book learning, with at least one other

modern language; his knowledge can not be too wide, current events, history, geography, the natural sciences, political economy, psychology, all the arts, are constantly being called into service; his powers in the four forms of discourse must be highly developed; he must have studied deeply all the great literatures of the world, if not in the originals, in translation; in addition to all this he must have the special training of the public speaker, the reader, the actor; he must know exactly how to breathe, how each sound is formed; how tonal quality is developed, all the technique of the art, even if he does not believe in teaching it to children; he must be a master of parliamentary rules, stage craft, and make-up, for one of his tasks will be to assist teachers in mounting the plays or in conducting the interscholastic debates which have entered so generally into school life; above all he must be a living exponent of the art he is to supervise, whether it be as interpreter, story-teller, or public speaker.

All this education and preparation, however, would amount to but useless veneer without a sterling man or woman under it. Executive ability, power of organization, tact, sympathy, faith in the greatness of his work, love for all things good, true, and beautiful, absolute sincerity, and unquestioned morality are essentials without which no man howsoever well equipped professionally could succeed.

What such an one could do, indeed, to help solve this great problem of oral English is inestimable. In the first place, as all the teachers would be under his supervision and instruction in method and technique, there would be a natural gradation and correlation of work that would insure slow, perhaps, but sure growth to the pupil; second, through the organization and guidance of literary, debating, or dramatic clubs he would stimulate the interest of both teachers and pupils, and eliminate the element of unfairness which is so bound to creep in when opposing debating teams are coached or judged by different methods; third, by constant school visiting with the purpose of helping rather than of criticising, he can systematize the work; he can give attention to the weaknesses and praise the good points of the individual teacher; he can diagnose cases of defective speech and suggest methods of relief or cure and by his very personality he can arouse teacher and pupil to better work. One of his duties should be the addressing of the mother's clubs now formed in connection with nearly all the larger schools, on the importance of oral English as a practical every-day tool in all lines of business, and the necessity of cultivating good habits of speech in their homes.

In a cultural sense the greatest influence which such a supervisor might exert would be the moulding of taste and spiritual uplift of children through the interpretation of the best literature. Never will those students of the Walnut Hills High School who were fortunate enough to hear it forget the wonderful talk Professor S. H. Clarke of the Chicago University gave on the one line from Wordsworth's *Michael*, "He never lifted up a single stone." Although that was years ago, and those girls and boys are grown up and scattered, they still speak of it and the impression it

made as one of the ineffaceable memories of their high school life. Similar experiences attended the reading of Macbeth by Mrs. Frances Carter, of the Christmas Carol by Mr. Flowers, of Sohrab and Rustum, Saul, Hamlet, Julius Caesar, Much Ado about Nothing, and other masterpieces by local readers. With wise adaptation of the selection to age and environment, such inspirational work could be brought to every boy and girl in our schools by competent supervisors.

To some of my hearers this plan of supervision may seem impractical, a lovely dream never to be fulfilled, but it has been tried out to a large extent in the Cincinnati Schools, although both officials and teachers would probably deny this statement if they heard it, because those who have been doing the supervising were wise, helpful men without special training in vocal technique and interpretation that the ideal director should have. Dr. F. B. Dyer, formerly School Superintendent of Cincinnati, now of Boston, and his assistant Mr. Roberts were both especially interested in the English work of the schools and through them so much has been done for the betterment of the spoken word in our big city that a few moments may well be spared for a brief review of present conditions there.

Through these gentlemen there has been a systematized effort throughout the schools to establish phonetic drills, the phonetic method of teaching reading, oral composition, the topic method of recitation, instead of question and answer, oral reproduction of stories and so forth. In many schools where principals and teachers are in sympathy with the work, there has been dramatization of stories written and enacted by the pupils, among them Horatius at the Bridge, Evangeline, Joseph, The Queen City of the West, and others.

Miss Virginia Osborn and her able corps of assistants are accomplishing wonders in the Oral School for the Deaf, where Bell's Visible Speech method with its facial diagrams is used. As I saw and heard the marvelous results of this method with those poor little deaf children, I could only think of the great benefit to the normal child such skillful teaching of distinct articulation, not necessarily by that method, would be. Associated with Miss Osborn is Mrs. Martha Pelton whose special task it is to visit all the schools at certain periods in the week and give instruction to the children suffering from defective speech, the stutterers and stammerers who are otherwise normal.

At the school for defectives, children mentally deficient to such a degree that they should not be associated with other children in the crowded school room, the principal, Miss Emma Kohnky, and her assistant were discovered hard at work getting ready for a children's operetta in which these poor little unfortunates were to appear before their parents and friends at the closing entertainment of the school year, and from the happy spirit in which they were acting out their parts, the onlookers would never have known their sad condition. There is even a school for foreigners, bright youngsters usually, who in from six weeks to six months acquire enough English to enter regular classes. Even here they were dramatizing stories as the easiest and quickest way to get them to talk.

No effort was made, however, in any of these cases to correct tonal quality, with the result that many of the children's voices were anything but pleasant to listen to. In this school-visiting I could not help observing certain general faults which could easily be eliminated, if made the business of a specially trained supervisor. In oral reading pupils were rarely required to face the class, and to look off the book while reading seemed almost unheard of. Little attention was paid to position and the articulation was as a rule poor. Frequently the reading was but a calling of words, such phrasing as, "He had a snug, | living in the vicinity, | of the village," being not uncommon. In the story telling, only too often was there an evident recalling of exact words instead of the thought and spirit of the story. The dramatic work sometimes violated all the canons of art, not this time through the lack of spirit but through enthusiasm coupled with ignorance of the laws of dramatic action on the part of the teacher.

Although there is a class for stammerers and one for foreigners in the night schools, there is as yet no work offered in public speaking and debate, a need which our new superintendent, Mr. Randall J. Condon recognizes, and a class will be established as soon as school finances will permit.

If all this good work (and these conditions are to be found in many large cities of to-day) is possible just through the interest and hard work of a busy superintendent and his capable assistant, think how much more rapidly and thoroughly the reformation might be carried on if one person made it his entire business.

When I broached this subject to Mr. Edward Wechel, school visitor and demonstrator from one of the largest school book companies, he said that he could place dozens of such teachers in good paying positions, if he only knew where to find them. And he was right. Such men and women as successfully do this work are scarce.

Even a prominent college man, in speaking of the establishment of such a course in oral English says: "There would be serious difficulty for a time in finding competent teachers, because the teacher of such a course must have a trained voice, though he must not exploit it." And yet, Prof. John M. Clapp of Lake Forest College, at the National Council of Teachers of English, in Chicago last November (1912) said, "All the oral English should be in the hands of the English department. There is no place in the college of the future for an independent department of elocution."

The Illinois Conference of High School Teachers of English passed resolutions more than two years ago asking all institutions which train high school teachers of English to fit themselves to teach oral English, a demand which will be made generally as oral work develops in the high schools of the country.

As members of this Speech Arts Association it is our duty to prepare to meet this demand. If we are inclined to be too one-sided and fanatical about our great art, let us broaden our outlook and increase our general

knowledge; if we think that the platform or the stage is the *summum bonum* of all work in elocution and dramatic art, let us go school visiting in a big cosmopolitan city and have our eyes opened; if we really believe in the truth of our mission, let us make ready, so that we shall not be found wanting when the call comes, as come it must in the near future. The educational world is bound to realize the fact that the surest, best, and quickest means of securing what all progressive teachers acknowledge to be the crying need of modern education, the ability to express thought correctly, clearly, forcefully through the medium of speech, is through the installation of a specially trained supervisor of oral English in every school system of the United States.

THE RELATION OF A COURSE IN EXPRESSION IN THE NORMAL SCHOOL TO TEACHING IN THE GRADES.

Miss Amelia F. Lucas, State Normal School, Milwaukee, Wis.

MISS LUCAS: In order to meet on common ground as far as terminology is concerned, it is well to say here that the terms reading, vocal expression, and expression are not used synonymously in this paper. The word reading is used as it was many years ago, limited by the adjective plain—*i. e.* reading clear enough to give the meaning to the listener, accurate in form, intellectual in character, lacking in color, movement, intensity. Vocal expression means reading possessing the correct intellectual form colored by varied emotions, and carrying with it intensity and movement as well as purpose—all that can be revealed of thought and experience through the medium of the voice. Expression is the broadest of the terms, and includes vocal expression plus the more apparent responses of the body; it does not, however, include the struggle to learn word forms, nor does a course in expression properly cover the theory and method of teaching the mechanics of reading. For the ability to teach word getting the pupil should look to a course in reading method—a course too broad, too distinct, to be handled in connection with a course in expression. A course in expression, then, does not include method in beginning reading, but it presupposes a course in plain reading and includes vocal expression plus the response of body to thought and feeling or experience. In fewer words, it covers the development of the pupil in self-revelation through the medium of voice and body.

It is evident that in a two-year normal school such a course cannot be carried far, and it is of necessity elementary; and in this elementary course only a few of the fundamentals can be presented. The choice of fundamentals depends largely on the work to be prepared for. Since the course readily correlates with literature, language, rhetoricals, such fundamentals must be presented and such development attained as will aid in teaching these particular subjects.

In all normal schools the aim is to fit the student for the efficient fulfillment of future duties as a teacher. It will be seen, upon investiga-

tion, that in the minds of the organizers of the various courses the work in expression is sometimes correlated with the work of beginning reading only, or with reading in the first two or three grades; and it is as clearly seen that others consider such a course from a broader viewpoint and aim to make it prepare the prospective teacher to teach reading classes in all grades with acceptable results; others, again, feel that such a course implies an application almost unlimited in its bearings on the success of the teacher, and therefore covers as many phases of elementary expression as the time allowed by the curriculum will permit. The writer of this paper holds the last view.

To the schools with which I have been connected pupils come from both cities and rural districts bringing varied and unequal endowment, few having received either by nature or acquirement adequate power of self-revelation. Many of these pupils who have endurance, power or concentration and purpose in life, lack breadth of interest and warm human sympathy; others having more flexible minds and wider appreciation lack stability and purpose—they cannot concentrate. The well-balanced pupils, though frequently seen, are in the minority. In the normal school all, regardless of natural endowment and education, must be "turned through the mill" and turned out teachers.

For work with the individual subjects, special preparation is necessary, and further demands will be made upon these teachers on the side of personality; tact, patience, sympathy with the pupil, understanding of his temperament, tendencies, powers, weaknesses; quick recognition of the best that is in him, of the good that can be developed, and ability to apply the right kind of stimulus to his case. To the student's stock of knowledge, personal power, and notions of teaching the subjects of language and reading, a normal school course in expression can contribute valuable addition. It is necessary to discover the kinds of mental action called into play by these subjects in order to determine how best to help the students in their preparatory years.

In all the grades literature and reading bring to the children many and varied images, a content rich and full; sounds, odors of nature; music, laughter, the roses and the birds; and always human beings with their joys and sorrows, their work and their play make this material broad in its appeal.

The danger is that in the struggle for knowledge of the symbols in beginning reading the visualization of words and correlation with the spoken images will eliminate the ideas for which these words stand. Great care is therefore taken in the primary grades to present a picture or the object when the word is taught, or to use sentences and words which the children offer out of their own experience. But the greatest danger of losing the image, of acquiring the habit of empty word calling, is not met in the first and second grades, because here the teacher is constantly making tests of the accuracy of the image; but its full and subtle power is discovered in the succeeding grades where the children call words readily, or where, in the study period, no one helps the children to

make a vital connection between the form of a new word and its content, or where perhaps the teacher, more often unable to detect the difference between an empty word and one filled with thinking in an oral exercise, passes and even commends a poor recitation. It is this lack of discrimination on the part of many teachers that is in the main responsible for the poor reading in the intermediate grades so often commented on.

In the first grade the oral problems, beyond word calling and phonic drill, are (1) elementary phrasing—phrasing to include grouping, and central accent; grouping depending on the relationship of ideas, and central accent on their value; (2) spontaneity of expression. Freedom of expression should obtain in all grades, but since it is absolutely essential and must be secured here, it is set down as a first-grade problem.

In the second grade the same problem must be met and worked out with material more difficult: compound and complex sentences are found in second readers; and the paragraph also is introduced; larger thought units are handled; and tests of recognition of thought values must be applied to phrase and clause as well as to individual ideas. In this grade the teacher needs to be conscious of the changes of pitch in the child's voice, since they tell her whether or not ideas are received separate and distinct from one another. If they are so received monotonous reading cannot occur.

As we go on through the grades other problems are met until, piling one upon another, we have a list possibly like the following:

First grade—Phrasing: spontaneity.

Second grade—The larger relationship of ideas and phrases; subordinations; getting familiar with the paragraph; oral paragraphing.

Third grade—Fluency.

Fourth, fifth, sixth grades—The new word and the new idea, instead of the new word and the old idea, or the old word and the old idea, tone color of humor, energy, admiration.

Seventh, eighth grades—Tone color of sympathy and friendship. (It must be understood that the work throughout the grades is cumulative—nothing is left behind). All through the grades the child's attitude of mind as revealed in inflections (the falling revealing positiveness and completeness of thought, and the rising revealing incompleteness, doubt, etc.) must be observed and changed should it be wrong.

Since literature is the material used for reading, all problems called up by the literature must be handled in the reading unless it may be that literature demands understanding larger units of human experience. Language work demands accentuation of the desire to tell, to entertain, to reveal; ready selection of words, prompt arrangement of the oral paragraph; greater freedom from self-consciousness and well developed ability to concentrate without breaks.

No one can teach in advance of his own acquirements, consequently it will be conceded that the teacher must be able to illustrate in reading, language, and literature the work which is asked of the children. It fol-

lows, then, that the teacher must be able to imagine, to understand, explain, to see relations, to detect thought values, to subordinate, to read easily, to gain and appropriate a new vocabulary, to reveal by changing voice-color the experiences which come trooping forth in response to the stimulation of the material used. All this is over and above skill in the mechanics of reading, and in addition to acquaintance with a large body of valuable material for class-room use.

How, then, can a course in expression aid? What lines of work must be introduced?

In even a brief course in expression in the normal school, work in imaging should be prominent. The problem of the teeacher of such a course is to open the mind's eye to the real value of the written word—to content—to make the student see images, to teach him to realize and assimilate the experiences of others to fill the words full of thinking. Images of as many classes as possible should be called up in connection with cheery, vigorous, inspiring thought. The prospective teacher must learn that to really hold an image or series of images, attention must be continuous, the connection from one image to another must be unbroken. Few students know when they truly see and hold an image; usually the mind catches a mere glimpse of the image center and passes on to the next image center, holding them too short an instant to outline and clarify the details, much less to receive an impression which will arouse a vital response.

Consciousness of the power to hold images and to receive vital experiences must be attained before the student begins to teach. Moreover, the training in concentration which the adult student gains from work of this nature is invaluable to him.

The average student finds this work new and a decided effort. Images of familiar home objects slip from him, or if he is able to hold them, many times familiarity has bred indifference or contempt and no response is born. Many students coming from the farms care little for birds, trees, squirrels, the blue sky; even green grass, to which heaven's streets of gold "cannot hold a candle," has become a commonplace. Like the poor laundress who could express her admiration for a beautiful child only in the words "Ain't she clean" they have few impressions and a meagre vocabulary; they attempt to describe nature's face with two adjectives, level and rough. Literature as a revelation of life is a new notion to them, the broader deeper relationships they do not perceive; to the relation of cause and effect, and the subtle development of circumstances, they are equally blind. Students from the city where life runs more rapidly, where the numerous appeals of unrivaled opportunities are a continuous stimulus, bring to the classes more of sprightliness, of quickness of response and a broader view-point. The sensibilities are more evenly developed, though in the cases of a large number appreciation of human worth and the seriousness of life is embryonic. To the group first mentioned such lines as (1) Burns' "Wee sleekit cow-rin' timorous beastie," "My love is like a red,

red rose," (2) Lowell's "Come forth, my catbird calls to me," (3) Emerson's

"Burly, dozing humble bee
Where thou art is clime for me"

will seem worthless; they will, quite probably, enjoy such material as is found in Edward Roland Sill's "Dare You?" Browning's "Rabbi Ben Ezra," Riley's "The Child Heart." To the second group of students, however, the serious poems may make small appeal.

The cause of expression is thinking, experiencing. The thought must have an emotional development; and beyond this a purpose, even though not strongly vital, is a necessary stimulation to response of body. The voice will not fully reveal the experience until the body has responded. A large variety of material is, therefore, essential to insure a response from everyone in a large class. The student must be led to see how clear imaging affects impression, how impression affects emotion and tone color, how emotion influences the desire to communicate to some one else, and how all these induce the vitality which carries the experience "across."

In language work, stories, reports, and dramatization are called for. The object of the story and the report is to give some information to another. One problem met here is (1) a most positive attitude of mind—*the desire to tell* in the cases of the story; and report and in the third—dramatization—*the desire to live* with and be influenced by other people while in an imaginary world. Another aim is (2) the enriching of the vocabulary.

In addition to the ability to judge the child's responsiveness ability which is born of the development just discussed, the grade teacher must have a keen ear for detecting changes in the modulations of the voice, and accurate knowledge of their mental causes. She must be skillful in applying this knowledge to the child's needs. "The question is the great instrument in testing a child's knowledge and preparation of his lesson" said a prominent normal school principal some years ago. We grant the truth of the statement but contend that the question may be much overworked to the waste of time of both teacher and child.

The modulations of the voice which reveal good thinking are (1) pauses of preparation and of emphasis, each revealing fine mental activity while the voice is silent; (2) grouping of words showing recognition of the relationship of ideas; (3) group accent or touch revealing the mind's recognition of the values of ideas, and (4) constant changes in pitch which reveal differences between ideas. The preparatory pause is an interval of vocal silence during which the mind grasps the experience to be given; if the grouping is inaccurate the mind does not see relationships; if the touch is wrongly placed ideas are incorrectly valued; if the reading is monotonous the mind fails to discriminate—to see the individuality of ideas.

Inflections reveal attitudes of mind; a positive falling inflection reveals certainty, decision, dogmatism; a rising inflection shows doubt, incom-

pleteness, and so forth. These criteria are as trustworthy as the symptoms by means of which the physician diagnoses diseases, and the remedies are as positive in their application as any homeopathic formula. If the teacher can make use *as she should* of these voice modulations as criteria of judging the child's reading she will be able to focus her attention on the weak places in the child's work at once, and apply her questions and suggestions to them instead of "beating about the bush" to run down a dimly perceived inaccuracy or fault.

We have now in mind two main fundamentals for a normal school course in expression: (1) the getting and holding of images, impressions, experiences, and the attendant free response; (2) knowledge of voice modulations or vocal technique. The first because the teacher must be an example to his pupils; the second because he cannot be an intelligent judge without this knowledge.

Experiences are revealed through voice and body; tone color or changes in voice quality are means of revealing emotional changes. The average voice is too inflexible—hard, shrill, restricted—to take tone color easily. We may hear it said that we should relegate voice training to the technical school, but since the voice is a prime factor in self-revelation, an inestimable force in discipline, a strong force in establishing sympathetic relations between pupil and teacher, it seems logical that voice training for speech should be begun in the normal school course in expression—at least that one comprehensive, effectual exercise for securing freedom of voice should be mastered. Moreover, it is as necessary that oral sentences be filled with color, as that a composition contain descriptive words which call up vivid images—pictures filled with color. For this taking of color the voice must be free. Training for freedom of voice is, then, a third fundamental for this course.

Somewhere in the normal school students should be helped to find the best method of teaching the new word and the new idea. In view of the fact that poor reading in the intermediate grades is due largely to the difficulty of the language and the inability of the teacher to meet the problem intelligently, it may be well to take a moment to read an account of the method used by one graduate of the Milwaukee Normal School in teaching language in grade work.

"Pupils can best understand and know a thing when they see it, talk about it themselves, and act it. I have applied my dramatic knowledge to every study. To language this is very easy. Let me illustrate: A few days ago when a visitor was in the room, one of my pupils, a foreigner, did not know what "funeral" meant. One of my boys immediately volunteered to dramatize. And in just about a half a minute he had a complete funeral: a dead boy on my chair carried by six friends, the undertaker in front, and mourners weeping, behind. Next word, "volcano," was disposed of just as easily. A girl in a few second's time arranged her friends about the room and when the volcano came they fell to the ground from chairs and desks as naturally as if there were a volcano doing the work. "Lack of confidence" seemed hard, but not to my boys. One challenged another

to a fight; when sleeves were rolled up the challenger started to make excuses, soon backed down, and sheepishly made his exit—lack of confidence. All this is done regularly in spelling and often in reading. I have yet to see the word which my pupils cannot act out. I can't think of a better way of visualizing the word, of making it plain to everyone and secure in the memory.

"In history I have had them dramatize events, act the parts of certain personages, and when we took up the house of representatives, organize the class into a congress and display their powers by acting them out. In geography I have had one pupil take the part of a farmer in New England, or in Canada, or in Hawaii, and another take the part of the city boy visiting. Then each would have to explain by a dramatization coupled with conversation the facts of his own country—the climate, topography, products, customs, government and history. A pupil will eagerly follow such a dramatization when you cannot keep him interested otherwise. (Then again I have them act out the facts about a country, the three methods of gold mining in Alaska, the coal mining, the various kinds of fishing, the fur industry, the farm products of the southern shore section, the growth of a town, the purchase of Alaska, the customs and sports and festivals of its people; and I have found these so well dramatized that seldom could a pupil fail to give the fact dramatized.)

"One of the best influences of this kind of work is the life it gives the members of the class; even the dead wake up. And it gives them ease and poise and freedom. They have no trouble in their conversation. Their questions are nearly always apt and sometimes surprising. They act everything themselves, question themselves, and so teach themselves in a lasting and complete fashion. This dramatic work gives them pleasure; it lights up their faces; they see the humor of things quickly; and they act in a wholly unself-conscious manner. What better way is there of teaching pupils to understand and to form sound practical common-sense judgments of the life and conditions which they find in the world and which later on they will have to meet?"

Teachers of dramatics and teachers of literature may object to indiscriminate dramatization, but it seems in the cases above mentioned that the end justified the means.

Dramatization is, however, only one device; a teacher of the fourth grade whom I once knew spent much time in fixing new words; the blackboard, the furniture, apparatus, supplies, all aided; little incidents told in the briefest way by the teacher supplemented the efforts of pupils to use new words in sentences.

On the teacher as a human being passing among growing minds and sensitive hearts heavy requirements are placed. The appearance, the bearing of the teacher must be attractive and effective. The voice must be pleasing, the manner easy. Something can be done in a course in expression for the physical well-being of the members of the awkward squad. Greater consciousness of the influence of bearing and poise can be given the students there than they are able to obtain in most gymnasium courses.

No student who is to teach ought to be passed from a course in expression who habitually carries a slovenly bearing. A fourth fundamental, then, is a good standing position upon which is dependent the kind of bearing capable of revealing a gracious personality.

Again, the personality of the teacher and her insight into the lives of pupils are such large factors in securing success that wideawake superintendents will not retain a man or woman lacking in these respects. The expression course can aid here also, but a course in dramatics can help still more.

Now the question arises, can a short course, such as is allowed in some normal schools, accomplish all this? And if so, what is the value of it? To the first query we answer, much it can do—much it cannot do. Some aims have been set forth and the trying out of these aims has been made with fairly satisfactory results.

In a course of fifty lessons the average pupil can be taught to preserve an unbroken attention while talking, to image, to speak with fair ease and forcefulness and with something of intensity and variety, and also to hold the body in good form. For this work no very difficult material can be used. A very few fundamentals of voice development and the voice modulations revealing thinking can be mastered. Cleanness of speech can be secured through personal proficiency in phonetics as far as ability to give the elementary sounds of the language is concerned. This proficiency is essential in English as a preparation for later work in method. Such a course is only a beginning but although no line of work can be followed to completion and some lines must be left out entirely, the testimony of graduates proves it to be worth while.

MATERIALS FOR SPEECH TRAINING IN PUBLIC HIGH SCHOOLS.

Charles A. Dawson, Ph.D., Central High School, Syracuse, N. Y.

MR. DAWSON: "Behind every great artist is a humble workman who knows his trade and likes it." What I have to say about the subject of speech training in high schools amounts to a development of certain suggestions lying in this sentence from John LaFarge. There is a very real distinction between artist and artisan, even though it be difficult always to define it with clearness. Art is a finer thing than artisanship. But no fine art ever rests upon poor workmanship. Workmanship may remain only workmanship, a living soul lacking the touch of the quickening spirit, but this same spirit is not in our experience found apart from the soul of workmanship, or craftsmanship if you will. I rather like the distinction between the speech craft and the speech art. The term craft has a certain solid, practical core to it, with yet something of the ideal in its wrappings that suggests a possible art.

Reading and speaking are arts, fine arts, but they are also crafts, practical pursuits. It is precisely this practical matter that we, in our just enthusiasm for the art, are most prone to forget. And I think that, in-

stead of trying to make our term "art" cover everything, we may do well to recognize this distinction frankly and to apply it practically as a principle of instruction. Now, my conception of the business of a teacher of reading and speaking in a public high school is, first and broadly, the development of good craftsmanship,—this for the many; and second, for the few who can, the cultivation of good art.

The public high school, by its very nature and place in our system must and does receive groups of pupils as varied in character and variable in capacity as the population of the communities from which they come.

Certainly, as a means of mental development and as an instrument of democracy, training in speech is an essential in the course of study for these pupils; a grasp of the principles and methods of effective communication with their fellows is a desirable end. Not only, therefore, must the teaching of oral English maintain what place it already has, but its bounds must be enlarged.

In general, I think, the ends to be held in view in such training may be stated under three heads:

I. Preparation for good conversation and informal discussion,—for rapid formulation and brief, telling expression of ideas related to a matter of immediate interest. Such training is both practical and practicable. It involves not only the development of a diction at once facile and precise, but also the gaining of the power to discover readily and employ aptly material germaine to a discussion in hand.

II. Preparation for connected presentation of matter to an audience; that is, for the effective "speech" technically so-called.

III. Preparation for oral reading, without or with the book.

In some degree these powers should be in the possession of every boy and girl as they leave the high school. But upon this statement of ends there must be laid another statement of simple fact,—a schedule of the abilities of the actual pupils. First, there are those pupils, by far the largest number in any school, who may become fair or good or even excellent craftsmen. Second, there are the few who may become, in some degree, artists; that is, may grow to the doing of artistic speech work. These are they that, having come up through great tribulation, are a perpetual joy.

Now, putting together our ideas of the needs of these two groups of pupils, we may secure a basis for a practicable program. Recalling the sentence with which we started we may determine the principle that unifies the program. Fundamentally, the needs of the two groups of pupils are the same. The desideratum, then, in the whole matter of oral English, is a comprehensive course in the craftsmanship of speaking and reading that shall satisfy the needs, everyday needs, of the many, and provide a firm foundation upon which the few may build.

The needful technical contents of such a course are soon told. They are the basic principles of handling the tools and machinery of speech.

I. Breathing.

II. Formation and placing of sounds.

III. Control of pitch and inflection.

These are matters that apply to every voice; their mastery in some measure is essential to any workmanlike speech whatever. For the four years of the high school they about cover the appropriate work. Discussion of special qualities of voice either are useless, making no impression upon the pupil, or are positively harmful, generating all manner of artificiality.

But three other sound reasons may be given for this immediate restriction.

I. These are the critical points in such training of our polyglot population as shall tend to preserve our English in some degree of purity.

II. These fundamentals offer also to those teachers of English who must be content with scant training in elocution the most practical mode of approach to the problem of speech, with a minimum of opportunity to do damage.

III. The emphasis upon these principles of craftsmanship supplies a practical point of contact with the public behind the pupils, which still feels in good reading and speech much of the occult.

Now, a further group of considerations arises, with respect to the material to be used for practice in such a course. First, the material must be of immediate value in its clear illustration of some principles of speech, and in its adaptation to the powers of the pupil. In the second place, as much as possible of this material must have permanent worth as a mental possession, frequently such worth as may be reinforced by its usefulness or application in other studies.

Under all these conditions, I am inclined to give first place to the pupil's own work, the expression of his own ideas, developed as part of his own experience. These may take the form of narrative, anecdote, or explanation or argument. Of course we must not forget that we are here dealing with class problems, a quite different matter from the treatment of the private pupil. Much depends upon the plan of class management. The method and atmosphere of the class-room must be such that the pupil's experience does not suffer a lapse when he enters the door. If the plan be a mixed program of anecdote and incident from the life, then the pupil must be able to get that life through the door with him. Or the teacher may have in mind an exercise in exposition, the clear and interesting explanation of some process, work, or game; and the business must retain in the class-room much of the importance it has assumed outside. The teacher may have doubts about the worth of the interests of the boys and girls, and in truth these have limits severe, and for the most part soon reached. But granting some worth, sufficient to justify an invitation to exploit them in the speech class, then the teacher must try to realize in that class a situation that shall as nearly as possible equal in interest for the class the matters they have to present. The specific items of experience will be as varied as the pupils, running all the way from potatoes and "movies" to aeroplanes and the Panama Canal, and they will include much of the school work of the boys and girls. This is oral

composition proper. Each piece of work, at least before the fourth year, may be of from three to five minutes in length, and it should be subject to criticism for effectiveness by the class. What the pupil has to say must be said to somebody, and the "stuff" he presents must be such as can be counted worth while for at least some of his audience. This means adequate preparation, and it means the securing of the speaker's own peculiar angle of view. Under such organization the teacher comes to know the special tastes and interests of each pupil, his individuality, in other words, and as a consequence the class takes on, both for itself and for the teacher, rather more of the character of a living group.

This touches another matter. For the teacher of speech it is vitally necessary that a certain unity be developed in the class, an *esprit de corps*. To this end the use of the material just discussed will often serve well, but even better is the use of the informal discussion or conversation. The class is led to talk about some subject upon which there is opportunity for fair and simple division of opinion, some question upon which it is useful or necessary that individuals or the community should reach some working decision. It may be some policy within the school,—length of sessions, the lunch-hour, athletics, or a matter of wider interest. I am a believer in class discussion of such questions as arise out of moral problems,—questions of honor, of duty, or of truth. The problem for the class may be the definition of some of these terms. Such exercises easily draw the interest of most classes, and moreover they offer permanent values. Such work requires a high degree of skill and tact on the part of the teacher, but it is capable of such infinite variation in form, from the plain, realistic class-room to the senate or committee room or formal dinner, that it comes perhaps as near to efficient speech training for practical life as anything could.

Upon a second type of material I want to lay especial stress; that is, the story. This is a day par excellence of drama and dramatizing. Let the story and the epic spirit not be lost from the reckoning. These are essential to right development in the art of speech, and the story supplies a most valuable material for the teacher, especially in that most difficult second year of the high school. I mean now not the mere anecdote from the boy's experience, nor the newest story in the magazines or the latest book;—not these, but the old, old, world tales, myths and legends. Here is a mine of material for the teacher of speech, material that interests the boy and girl, is of perennial interest to the teacher with any spirit of life in him, and provides in a high degree permanent values. These stories having been told and retold therefore lend themselves to new telling. Second year classes will listen with rapt attention while a pupil tells the story of Pan and Syrinz, of Cupid and Psyche, or of Thor and his hammer, of Loki, or the tales of Odysseus or of Arthur.

Nor would I have these memorized. The pupil does better to read repeatedly the story he is to tell to the class, until it is his story. Then let it come in his own words, some of which, by the way, will not have been his before he read the tale; it will get fresh order, new turns of phrase;

but the story will be there, because these old tales are tales to be told. They live by telling, are killed by writing. So the teacher of speech may render to-day no greater service to the teaching of literature and life than through the training of pupils in the telling of the classical story. This material, introduced early in the school course, is certain to reinforce all the literature study of the later years, and to remove the evil stigma that now attaches in third and fourth year classes to a knowledge of or even acquaintance with the classics.

Upon the familiar ground of strictly memorized work it is not necessary to dwell,—only to say that it is of no less importance than ever. The scheme of school that would belittle the well-chosen memory work of the speech class rests upon an altogether inadequate notion of the end of education. Memory material should be used in large quantities, and should cover a wide range. It should be selected for both specific and permanent worth, for rhythm, for diction, for sentiment. And memorizing should mean such an assimilation of the material that the speaking organism responds to the thought and feeling of the passage. Automatically senseless repetition of successive sounds is neither useful nor edifying. There must be real translation of the printed symbols into the terms of speech.

The dramatic and debate work carries us more directly in the direction of that lesser group of pupils already referred to. Dramatic work, from the simple reading of plays in class in the lower grades to the actual staging of plays by pupils of the upper grades, is of the highest worth, though in danger of over-emphasis. I do not favor indiscriminate dramatizing. It is not necessary to reduce all fiction to dramatic form, though in a limited degree the process is useful in visualizing parts of most novels used in schools. But two real values the drama has for our purposes.

I. It appeals to the interest of a very large number of pupils, simply because they are human.

II. In the second place, the dramatic work, properly handled, affords for a large number of pupils, exercises that may be adapted to variously limited capacities, under conditions that make severe training possible and practicable.

The staging of real plays should be a regular part of each term's work. I think the work of no English class that is reading a play complete until the class reading has been conducted on the school stage with some suggestion of the action and business that the words are supposed to accompany. But the more finished work should be done as thoroughly as is possible, always with an eye to the general worth of the performance rather than to the exploiting of one or two stars. Some Shakesperean material should be attempted, not because the work will be of a high degree of excellence, though occasionally it may be; but for one reason, because this way lies an added and living interest in Shakespeare, and for another reason, because the presenting of Shakespeare makes possible speech training.

Argumentation, as a general process, calls for speech training, and it

supplies, in the elementary forms referred to as well as in the more advanced classes, ample occasion for the teacher of oral English. As a process argumentation is in general a means of reaching decisions, of whatever sort in actual life. The material for this sort of study, then, should be simple,—as simple as the decisions necessary in the lives of the great mass of pupils, boys and girls. The discussion of various vocations, social conduct under given conditions, amusements, values of studies, —all these offer appropriate material; and then the work may be extended to economic and political themes. In the upper years this work involves the gathering and organizing of limited amounts of material and then its effective, logical and persuasive presentation.

Formal debate, however, as we understand the term to-day, though it is pre-eminently the speech side of argumentation, is for the very few,—a highly technical game for those whose abilities are worth the effort necessary for efficient training. Far more harm than good is done by slipshod debating in classes where themes beyond the reach of the pupils are dealt with. Debate involves a very special sort of decision. It demands a highly specialized type of organizing mind, and severe training in that most trying exercise, extemporaneous speech. It is not an instrument for general use in teaching either speaking or writing.

In conclusion, the material of speech training supplies in a high degree the elements of beauty and pleasure, the needed emotional content of the public high school course, but it must also be of a character to justify and demand severe training, whether in the craft or art of speech. The ground-work of good speech consists of elements very definite and tangible. Once these principles are systematized and recognized as universal, I think that, in addition to all their other values, they offer another hope of possible real discipline in a time of multiplied laxness. Their place must grow larger in the English program of the high school.

STANDARDIZATION IN THE SPEECH ARTS PROFESSION.

Miss Carolina Berry Phelps, Raleigh, N. C.

Miss Phelps: When we remember that speech is as old as the human race, it would seem that to perfect that speech would be the first and most important part in the education of every child. Why it is not must concern the few of us who do see and realize its importance.

Why has written speech, music and art taken precedence over the spoken word?

We have discussed every phase of the speech arts profession in our national gatherings, we have discussed many of the splendid things we are doing, we have congratulated ourselves on the splendid positions we are holding, and have made ourselves believe that our profession is growing in favor among educators all over the country.

The old time schools and colleges of oratory, elocution, or expression, and some of the newer ones are well filled with young men and women am-

bitious and capable. There is no tangible record showing the number graduating from these institutions who ever do anything in the profession either as teachers, platform artists or in the drama, but the catalogues of our best colleges for women show that very few of their teachers of elocution or expression hold academic degrees, while the teachers in every other department are college trained men and women.

Our professional training schools are not agreed upon a standard of entrance as the regular colleges and the best schools of law and medicine are. Consequently the majority of the men and women studying elocution in a special school do not have the literary background. It may be true that they are given the cultural value of the first year or possibly two of a college course, but this is not sufficient. We must have teachers of elocution who are capable of taking their places shoulder to shoulder with the best trained professor in the college or school; teachers who are capable of winning the confidence of their co-workers for their all-round scholarship and leadership; teachers who understand the language they are undertaking to teach; teachers who are awake to the great problems and questions of the day—who read and keep up with the current topics of the day and can intelligently take a part in conversation with the college men and women with whom they are thrown in daily contact; teachers whose judgment will help to form the policy of the colleges where they are teaching. The teacher of elocution should be a live wire in all of the college activities.

Some began to realize the need of standardization some years ago. It is interesting to look over the annual reports of our conventions and to reread the papers along this subject, but we have never yet come to any definite understanding. The time has come for positive action—we must have a capable committee appointed to work out a scheme of standards or entrance requirements to our schools of elocution just as our colleges have had.

Out of the numbers and numbers of colleges throughout the length and breadth of our land only comparatively few have met the prescribed standards, and unless one is a graduate of a recognized A-1 college he seldom is recognized in the educational world. It should be the same with our colleges and schools of elocution.

It is true that our professional schools of elocution have no endowment; they are hampered, being obliged to make the institution a paying affair in order to give a living wage to teachers employed; they must also cater in a large degree to the demands of those entering, thus putting the entrance requirements at a low premium, turning out young men and women only partly equipped to meet the demands of the greatest profession in the educational world.

It may be true that where a school of elocution is connected with some university or college it has adopted and maintains a standard for entrance and of scholarship in the curriculum of study, but these are so far in the minority that their influence has not, as yet, spread throughout the educational world and given us our true place as serious scholarly workers.

It may take a few years for a committee to perfect a scheme of standards that will be adopted, but one thing is sure, we must get busy right now, we must begin this vital work; for every day we delay bring us nearer our death knell.

We have, in the majority of our best colleges for women, departments of public speaking, and the majority of the men at the head of these departments are college men, and this is why the men in our profession believe the work is growing in favor. Men's colleges and co-education colleges do not drop the work after it is once established. Very, very few of our colleges for women have a really serious course of work in elocution, and a larger per cent than should be of women's colleges requiring the standard number of entrance units for the Freshmen class have absolutely nothing in the speech arts. This year *two* of our best colleges for women in the South have dropped the department after having had it for years. One of the main reasons for this condition is that there is such a small percentage of college trained women entering the elocutionary profession, and another is that when a serious course is offered, there is such a small percentage of the students who care for it. And until we raise our own standards can we create a demand for any required work in the schools and colleges?

The letters received in response to the question—Why is elocution omitted from the course of study in Wills, Goucher, Notre-Dame of Maryland, Randolph-Macon, Sweet Briar, Converse, and Meredith have been unsatisfactory. Unsatisfactory because the college presidents and deans are in no sympathy with the work and think of it as superficial and non-essential. You and I are to blame for such a misunderstanding on the part of educators.

The Bureau of the Educational Department of the Interior at Washington has no reports from us. I wrote to them asking for the latest reports on the status of the speech arts, and the Chief Clerk sent word that the publication requested could not be supplied by the office. They did send quite a long list of text-books. We are certainly not keeping up with the procession in the educational world, in other words we have taken no trouble to gather reports and have them recognized at headquarters as other professional lines of work are reported and recognized. Our line of work is given no place in the State and National Associations; every other branch of education is discussed, but elocution is conspicuously omitted. I take my full share of the blame, for I have been in the work for over twenty-five years. I have held excellent positions and I should have awakened earlier to conditions. It will take years to overcome the prejudices and disrepute into which we have allowed our noble profession to fall, but we can overcome it, if we are willing to pay the price.

VOCAL STRAIN FROM A LARYNGOLOGIST'S STANDPOINT: ITS CAUSES AND PREVENTION.

Dr. Walter A. Wells, Washington, D. C.

DR. WELLS: Nature has wisely provided that whenever any function of the body has been exercised beyond its normal capabilities, the mind becomes quickly aware of it by reason of the sensation of fatigue which normally follows. This is a warning that activities should cease; for if persisted in in spite of this sensation, there follows exhaustion, or strain, with diminution which may be ultimately complete loss of function. Though this biologic law is well known, and in the case of most functions faithfully observed, it seems nevertheless to need to be recalled and emphasized in regard to the vocal functions which especially suffer in consequence of its neglect.

It falls frequently to the lot of the throat specialist, in the routine of his practice, to discover among both speakers and singers evidences of vocal strain. If the voice has been recently subjected to excessive or improper use, a glance in the laryngoscopic mirror will immediately reveal this fact. Functional activity in an organ means always a determination of blood to that organ. The greater or more prolonged the activity, the greater the supply of blood, and in the case of excessive use or abuse congestion is the result. Examining the larynx in a recent case, the vocal cords, which normally appear as two smooth bands of a clear pearly white color, will now look dull, uneven, covered with mucus and if a pinkish or even deeply scarlet hue. Sometimes an actual hemorrhagic extravasation may take place upon the cords, as a result of very violent use. Such occurrences repeated and extending over a long period result in serious chronic conditions of the vocal organs which assume different forms. We will have sometimes a chronic pharyngitis with granulations, constituting the so-called clergyman's sore-throat, or chronic forms of laryngitis with thickenings and overgrowth of tissue; sometimes the well known "singer's nodes" located on the edges of the cords; sometimes relaxations and sometimes actual paralysis of the laryngeal muscles. Dr. Casselberry of Chicago discovered upon the vocal cords of one of his patients, a singer, who persisted in keeping her engagements, a small growth called angioma, formed by the heaping up of little tortuous blood-vessels. It was clearly due to vocal strain.

Of course individuals who have their vocal organs thus chronically affected by persistent over-use and abuse will suffer great falling off, not only in the strength and endurance of their voices, but also in the timbre or quality. Their voices become generally hoarse, harsh, or in some cases reduced to a whisper, requiring unusual effort on attempting to speak.

Vocal strain occurs as a result of over-use and abuse of the speaking voice no less than of the singing voice. Indeed, continuous speaking is really more trying upon the voice than the same amount of singing, for the reason that in singing one uses a greater and more varied range,

which means frequent changing from one set of laryngal muscles to the other, giving thereby periods of rest to those just used. In speaking, the tonal compass is quite restricted, and the same set of muscles is kept longer in play; besides speaking makes really greater demands upon the muscular mechanism, because of the more numerous rapid adjustments that are required in the processes of articulation.

Hudson-Makuen has aptly said, "To the speaker vocal effort is secondary to the articulatory, while to the singer the idea of vocality is paramount. The speaker inclines to minimize the importance of voice production, the singer the importance of articulation. The former often uses too little voice, the latter too little articulation. The tendency of speakers to neglect voice production leads to serious difficulties."

Vocal strain may be considered as arising from the following four kinds of causes.

1. Excessive use of the voice.
2. Improper use of the voice.
3. Disease of the vocal organs.
4. Systemic conditions.

These causes seldom act separately, but generally produce harm by being associated. For instance, excessive use of the voice has more direful consequences when at the same time the voice is badly used, or again, when the vocal organs are weakened from either local or general disease.

I. Excessive Use.—Excessive use of the voice is found most often among the professional voice users, who disregard the dictates of hygiene; sometimes from ignorance, sometimes from mere indifference, at other times because of over-vaulting ambition, and still others because of the exigencies and exactions of their professional vocation.

This is the day of strenuousness in all phases of life, and we could not expect the vocal organs, the chief means employed for impressing our thoughts upon the minds of others quickly, to escape the general tendency of the times to haste, intensity, and overpressure.

The singing pupil, eager to make progress, goes through her vocal exercises without cessation from morning until night; the singing teacher, ambitious for the success of her pupils, puts her own voice through the particularly trying role of singing outside of her own natural register and beyond her range; the concert singer, frequently before or after an onerous repertoire, attends a reception, when the voice is put to much additional strain; the actor is sometimes forced to take up suddenly new roles and to rehearse them upon the eve of his performance; the platform orator and the lecturer are sometimes called upon to or voluntarily repeat their efforts the same day, and often in halls that try to the utmost their powers of vocal utterance; the politician and stump speaker are at times compelled, after addressing a large assembly in a noisy auditorium, to speak to an overflowing audience outside.

Add to these trying ordeals the strenuous shouting of the board of trade men in the pit, especially at the time of a "panic;" the excited rooting of

the "fans" at a close game of ball; the wild "*coup de glotte*" college yells at a football contest; and it must be realized that in this modern day we have plenty of occasions for vocal strain.

Persons not professional voice users are frequently placed in situations where they must subject their voices to unusual strain. Nothing is more fatiguing than being compelled to keep up a steady conversation in a crowded noisy room as at a reception when everybody is talking at once, or at a restaurant when the clatter of dishes is added to the hum of voices. Like difficulty and like fatigue of the vocal organs attend constant talking while riding on street cars, steam cars, or automobiles. The injurious effects observed from excessive use of the voice are chiefly due to overaction of the muscles. Few I think realize to what extent the voice production is dependent upon muscular activities.

The vocal mechanism comprises three parts:

1. The lungs, bronchi and trachea, which act as bellows to supply the blast of air.

2. The larynx, containing the vocal cords which regulate the pitch.

3. The resonating chambers above and below the cords, which re-enforce the vibrations and give to the voice its characteristic quality.

Each of these sub-functions is activated by its own special group of muscles.

The bellows is enabled to furnish the blast of air in right amount and with just the right force by reason of a group of powerful well co-ordinated muscles which surround the chest, including the diaphragm, which constitutes its under surface or dome-shaped floor.

The vocal cords regulate pitch by reason of the attachment to them of a number of little muscles which act in a most marvellous way to approximate them as whole or in segments, to vary their thickness and to produce different degrees of relaxation and tension. This action is supplemented by a number of muscles attached to the outside of the larynx (extrinsic muscles).

Finally, the resonating cavities of the mouth and throat are enabled to contribute the wonderful harmonics and overtones which give richness to the voice and character to speech, because these cavities can be infinitely varied in size and shape by the action of the muscles of the pharynx, palate, cheek, lips and tongue.

When we consider that every time we speak all these muscles big and little are called in operation and each must perform its special part with nicety and exactness, we cannot but marvel at the neuro-muscular mechanism of voice production. What a delicacy of adjustment, what perfect co-ordination is required of the muscles of the vocal bands in order that they shall produce the minute variations of pitch of which the human voice is capable. Mme. Mara in her range of three octaves could effect 2100 changes of pitch. It has been estimated that to do this she must have been able through the medium of muscles attached to them to bring about changes in the dimensions of the vocal cords of the minuteness

of 1/17000 of an inch. Is it not incumbent upon us to have great respect for a mechanism so ingeniously constructed, so extremely delicate, so wonderfully subtle?

But unfortunately this view of the vocal organ seldom prevails or at least is seldom acted upon. Probably because we use them so much, we rather think of them as immune and indestructible. The voice box, in the imagination of most of us, instead of being a delicate organ which can be injured by over-use or abuse, is a Pandora Box, from which, called by our every thought and emotion, language may issue forth in an inexhaustible stream.

How shall we preserve our vocal organs healthy and intact though much employed, and what precaution must we taken to guard against the dangers of excessive use? First of all, we may avail ourselves of the well known principle that exercise in due limits increases muscular capacity. Vocal gymnastics are therefore beneficial when practised within bounds and carried out with proper and physiological methods. Exercises of short duration, frequently repeated, are safer and more certain in effect than long-continued efforts which are attended with fatigue. Too much stress cannot be laid upon the habit of strengthening the diaphragm and other respiratory muscles by daily exercise in deep breathing. It is thus that we may train ourselves to speak forcibly and sing long passages without resorting to the unhygienic, injurious and inartistic habit generally spoken of as "pumping;" that is, endeavoring to continue to use the voice when the normal air-supply has been exhausted. Secondly, if one would escape vocal strain he must have great regard for the limitation of the vocal function, and attend scrupulously to the warnings of voice fatigue. In the long run one will thus get out of his vocal organ better and greater service. We should mention as a habit especially to be avoided that of always speaking in a monotone, for the monotonous voice fatigues the speaker as well as his auditors. As already stated, by travelling up and down the scale we are continually bringing new muscles into play, thus giving the tired ones opportunity for repose and restoration.

It is also important in the use of the voice without fatigue, to know how to make it carry to the farthest parts of the room with the least exertion. This, however, concerns the question of improper voice methods, and we will recur to it when we come to discuss this class of causes of vocal strain. When a person of naturally feeble voice is compelled to speak in a spacious hall of perhaps poor acoustic qualities, let him not hesitate to resort to the helpful resources of elocutionary art. He will find, for example, that by distinctness in articulation, by a slow measured delivery with the occasional pause, he will succeed in reaching his auditors with probably less fatigue than one with a stronger voice, who speaks hurriedly and indistinctly.

II. Improper Voice Methods. One may use his voice not excessively and yet experience undue fatigue and early develop the symptoms of vocal strain, if he be guilty of unphysiologic methods of voice production. Some individuals use improper vocal methods because they have never taken in-

struction and so learned the proper ones, others use them because they have taken instruction and it is only the improper ones they have learned.

Some teachers of both singing and elocution still cling to methods of voice culture that are archaic, purely empirical, and lacking in physiological principles. We do not intend to discuss at length voice methods, for we hold that to be beyond our province, but to the laryngologist having frequent occasion to observe the ill consequences to the throat of faulty methods, certain deductions are unavoidable. When, for example, after only moderate voice use, we find the throat inflamed and irritable and the vocal cords red and relaxed, the conclusion seems warranted that the vocal mechanism has been abused.

From the standpoint of the voice user the surest test of the correctness of a method is that use of the voice is not attended with undue fatigue. Indeed, we may say that the best method is physically the most economical one, the method which enables one to get clear, strong and rich tones with the least expenditure of energy. In such a method the sounds are uttered freely, easily and naturally, without apparent effort and without actual effort, and there should be an agreeable absence of unnatural tension and forcing. The chief and most flagrant bad vocal methods which we encounter are these:

A. A too exclusive method of breathing. We will not enter the contest as to whether the best method of respiration is the clavicular, the costal or the diaphragmatic, for we think it is an error always to limit respiration to any group or single muscle, for we maintain that all that can assist in the function of respiration are intended as breathing muscles, and must at one time or another be brought into play. We require much greater muscular movement of the chest for phonatory purposes than for respiratory, so that if we would avoid fatigue we cannot afford to discard any of them.

B. Lack of perfect co-ordination in the breath attack and in the laryngal adjustment. If the cords are not evenly and exactly approximated or if their approximation is not properly timed with the blast of air from the bellows, the vocal sounds will be accompanied with the escape of breath, and the result will not be proportionate to the effort. This is a defect in phonation well understood by the old school of orators and the test which they applied to discover it cannot be improved upon to-day. This consisted in standing before a mirror and speaking with a lighted candle a few inches from the lips. To cause the candle flame to flicker with the utterance was considered an egregious fault in vocal production.

C. A cramped or too tightly fixed position of the larynx is an error common to singers, but only rarely met with in speakers. Such a habit is obviously fatiguing, and in time will produce vocal strain. The effect striven for can just as well be attained by a well-developed breath control, with the larynx left in a free natural position. Attention, in other words, should be centered upon the chest, with the view of securing a forceful and well regulated attack.

D. The "throaty voice" is the bane of many speakers. It is an error

in "voice placing" due to the fact that the resonating cavities are so disposed that the voice is placed far back in the throat instead of forward. The voice is accordingly muffled, darkened, and closed instead of being free, clear, and resonant. It is to the clear utilization of the resonating chambers of the nose, throat and chest, that we owe not only the quality, but also the intensity of our voices. The sound produced by the unaided vocal cords is but a feeble one. In order that it shall have sufficient force for our purposes their fundamental notes are greatly re-enforced by sympathetic vibration of the resonance chambers.

According to Bonnier the secret of the carrying power of the voice consists in the art of being able to utilize the natural resonance of the room in which one speaks or sings. He says, "A good speaker or singer seizes with the first syllable the sonority of the room. In reality the procedure consists in adding to the organic cavities in which forms the voice the vast cavity of the room itself and making it contribute to the resonance of the voice. Instead of placing the voice in our chest, or throat, or nose, we should project to the farthest parts of the room." If rightly placed, he says the room resounds with you and you seem to hear your own voice far off amidst the auditors where it should be.

E. Lastly, a fault among some speakers, especially certain clergymen and persons of emotional tendencies, is the habit of pitching the voice in a sort of falsetto. This Casselberry refers to as high tension speech, and he has observed that it is particularly fatiguing to the neuro-muscular mechanism and may even predispose to spasmodic affection in the muscles of the vocal cords.

III. Diseases of the Vocal Organs. Let us now consider the third order of causes which contribute to the occurrence of vocal strain—viz. the presence of local disease in the vocal organs.

Even though one used the voice in moderation, and was guilty of no fault in his method of vocal production, evil effects could arise if there existed local abnormalities or diseases, since these hamper free action, induce fatigue and lead ultimately to vocal strain and exhaustion. It is a fundamental principle of medical science that an inflamed organ can best recover when set at rest. With inflammation there is always congestion and over-activity of all the cellular elements, and if at this time we subject an organ to exertion we increase irritation and congestion, and thus favor the setting up of a chronic inflammation.

It not frequently happens that the laryngologist is consulted by an actor or other professional voice user who feels impelled to keep engagements requiring the strenuous use of his voice notwithstanding the existence of a recently contracted cold. Examining with the mirror we find the larynx acutely inflamed and the cords deeply injected. To set such an organ to work means that the little muscles which are attached to the cords must contract hundreds of times, swinging the cords together upon their joints, tensing and relaxing them in various ways and with infinite rapidity. We know that under such circumstances this cannot be without injury to this delicate mechanism. We advise accordingly,

and sometimes the advice is followed. When it is not, which is the more often, acute troubles become transformed into chronic conditions, and the voice becomes permanently husky.

It is unnecessary to enumerate the various kinds of local lesion which make vocal production difficult. It is sometimes an irregular jagged condition of the cords, sometimes a swelling between their posterior termination; it may be a paralysis of one or more muscles which throws greater strain upon the others, it may be the constant accumulation of secretions that interfere with the free and smooth action.

Local troubles which hamper the vocal mechanism are not confined to the larynx. Alveolar and palatal irregularities and enlarged and diseased tonsils should be mentioned as especially harmful, as they hinder the free action of the muscles so necessary in vocal production. Conditions which affect the resonating chambers as abscesses of the sinuses, polyps, septal deviations and adenoids should be also included in the list of pathological encumbrances. Indeed a good rule in all cases showing difficulties in the use of the voice would be to consult a laryngologist first of all. Then if no causes be found he should report to a competent elocutionist. It will often require the combined information of these two specialists to have the voice user set on the right track.

IV. Systemic Conditions. The last of the causes contributing to vocal strain are those of general systemic origin.

The voice is an extremely sensitive and responsive instrument and reveals sometimes involuntarily temperamental as well as physical state of the individual. It is therefore but to be expected that it would be readily influenced by general bodily disease. General anemia usually manifests itself in the vocal organs, and must therefore lessen sensibly their energy and resistance. In neurasthenia, the muscles of the larynx, just as muscles elsewhere, suffer from deficient enervation, and therefore are less capable of sustained activity. It is fully demonstrated that disease of the digestive organs as well as various other visceral disorders are very prejudicial to efficient vocalization. It is most important, therefore, in order that one may get the best and fullest service out of his voice and be less liable to develop strain even from ordinary use, that all the bodily functions be maintained as nearly possible at par and that all things which tend to depress the general health be religiously abstained from. A robust constitution and a generally vigorous state of health are essential factors in the success of the habitual voice user.

Briefly summarized the general principles of vocal strain prevention are:

A. To avoid excessive use, to implicitly observe the warnings of fatigue and to give the necessary opportunity for repose and restoration of the functions.

B. To avoid wrong methods of using the voice. These can usually be recognized by the fact that they require cramped and unnatural positions of the throat, and are quickly followed by fatigue.

C. To avoid using the voice when the throat is inflamed from a cold,

and to have removed without delay any local troubles in nose or throat which hinder effective vocalization.

D. To observe all general hygienic laws, and to seek to maintain a healthy condition of the organism.

E. To strive by properly directed exercises to strengthen the neuro-muscular mechanism of the voice, and to acquire by learning and by practice the art of getting the maximum effect with the least expenditure of energy.

THE LYRIC ART, ITS NEED OF PERSONAL ACTING AND VOCAL EXPRESSION.

Mrs. Glenna S. Tinnin, Washington, D. C.

MRS. TINNIN: Upon receiving the program of this convention and noting the several subjects for discussion I found among them these two: "A New Field of Labor for the Speech Artist," and "How We Can Make Universal the Fundamental Principles of Vocal Expression." I could not but wonder, then, if these three papers (including my own) under the guise of differently worded titles were not all of them to bring out the same idea. And I wondered, too, if what had come to me as an awakening in my little world was as I had hoped, only the reflection of a bigger movement throughout the bigger world of the profession.

More and more in recent years have I become profoundly impressed with what a wonderful word is the word expression. Granting that all that is, from the least to the greatest, must have existed first as an idea in either the Divine mind or the human, it follows then that the idea must be expressed, else it is of no value. Indeed an idea never really is until it is expressed, and the more complete and finished its expression the more clearly it is understood and the greater its value. And so in this world of constantly developing and multiplying ideas there must be, correspondingly, constantly developing and multiplying forms of expression; and in the art world which this body of earnest and enlightened workers represents there must be a constant broadening, expanding to receive more in order that more may be expressed, either in the way of perfecting that which has already been conceived as good or in discovering new ways of extending the artistic impulse and freeing it for expression.

Believing that these meetings are experience meetings, (for nothing that we have to give is of any value unless it is the result of experience, and that feature of the teacher's work which has from her point of view been productive of the best results should be selected as the best she has to give,) I come before you therefore, not as a speech artist, but as a teacher, and I bring to you as the work in which I have found greatest interest and best results in the full expressional development of students, the work of the folk festival.

I am sure that all of us who are producers of plays have had the experience of finding that a student, in learning to throw himself into a

play situation and enact a single character of keen dramatic interest, has often done more toward getting desired results in his development than could have been accomplished in hours of the ordinary regular routine lessons. A sudden burst of freedom comes with such training, an assurance, ease, reliability and other worthy qualities. But sometimes it has its dangerous side as well, for often a student must take a character that is eccentric or aged or abnormal, thus perhaps accentuating his own mannerisms or developing new ones, and we find that we must afterwards undertake a course of study to offset the evil that has come with the additional good of learning to act. The festival play has this advantage, that it calls for only the highest expression of the noble emotions, the more exquisite sentiments of a normal healthy human being. It is a joy in nature and love of life, it is freedom. It is dramatic instinct turned into poetry, and poetry finding its expression not only in tone but in music, color and action.

It happens that my daily work is with girls, but when for public affairs, the boys have been invited to join us, they have accepted, first diffidently as a matter of courtesy and a wish to be obliging to us, feeling quite silly in a position so far beneath their solemn dignity. But, bless you, it isn't long before that false sense of dignity has given way to a new and much more agreeable one, quite a noble one indeed, and they learn that to express joy in activity, even tho' that activity be so impractical as singing and dancing and frolicking, is something that has a charm and delight quite as appealing to them as it is to the girls. We find, too, to our amusement, that they prove quite as eager and fastidious about their lace and streamers and bows, as the case may be, as the daintiest lady in the company. It is undoubtedly quite a surprise to them to find themselves so much at home and happy in so unique a position. It is because they do not know that dramatic instinct, love of making believe, joy in feeling the artistic impulse stir within one, and keen delight in the beautiful, are not sex qualities, given to one and left out of the others. They are universal—universal as speech. It is because, too, they have learned to discard a pose, which is the result of artificial training and living and customs and false ideals of having a good time, and find themselves, instead, doing that which is vital, natural and real, and because of all these, or apart from them, inspiring.

Am I not right in supposing that every teacher looks for a three-fold development in his students; that is, a freer self-expression, cultivation of the imagination, and creative impulse. In other words, to cultivate the power to conceive the idea, the illimitable idea, whether it be suggested by literature or the spirit of things in nature. Then, after conceiving it, to create it, or make it live thro' expression, adding the living experience to the sum of one's spiritual being,—and then passing on the joy of feeling and thinking fine things to others. And so, while there are many fields in which the speech artist may work, and sometimes he may choose his own field, although sometimes it is decided entirely by condition, this

paper concerns itself solely with the cultivation of the artistic and ethical sense thro' lyric expression.

When the pupil comes to us for instruction, we must first have some text to work upon—to use as a means of accomplishing our purpose. The main thought is not therefore, that here is a poem that must be read or a speech that must be delivered, but rather that here is an individuality, a nature with its own peculiar gifts and capabilities, bound, cramped, hampered, by the prison walls built up by custom, false training and by uncorrected habits—and these prison walls must be broken down and that nature be set free to express itself. Freedom is the cry. Never does a student seek this work who is not seeking freedom from some sort of bondage. If he needs voice cultivation, it is because his vocal organs and muscles are not free. If the physical agents of expression, the face, the hands, the torso, seem powerless to speak or to make the message clear—if they seem without grace or attraction it is because the body is not free. The student in his effort for improvement is conscious of a sense of bondage that holds him back, and expressionally nothing can be accomplished unless he is free. But worst of all is the bondage to mental habits, the habit of timidity, or its opposite aggressiveness, of self-consciousness, of a strong sense of personality or of badly cultivated taste. Like St. Paul, this individuality, this nature whatever it may be, was born free,—but in the course of growing up something dreadful happened. As Wordsworth puts it:

Heaven lies about us in our Infancy,
Shades of the prison house begin to close
  Upon the growing Boy,
But he beholds the light, and whence it flows,
  He sees it in his joy;
The Youth, who daily, farther from the East
  Must travel, still is Nature's Priest
  And by the Vision splendid
  Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.
Thou little Child, yet glorious in the might
Of heaven-born freedom in thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke?
Full soon thy Soul shall have her earthy freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life.

Can this free, joyous, direct, unconscious self-expression be regained? If childhood alone has it in its fulness would it not be false to seek it elsewhere? We must go back to childhood to find it. And that is what the folk festival is doing for the people. It is finding for us again within ourselves the spirit of childhood which is indeed and in truth the spirit of freedom which we thought we had lost.

If you or I should tell a student to stand upon the floor and sing, the result would likely be most painful to both of us. But if together we

go to some open space,—under the trees is preferable but not always convenient, but at least in some great big room in which the walls are so removed we are not conscious of them—and if hand in hand we skip and run and play we are dryads among the forest, or leaves that are whirling and dancing in the wind,—always to music to begin with, for the student needs the support of the melody and rhythm—later it isn't necessary—we can go on and on from one play-theme to another until we are shepherds playing on the hillside, and so to Nevin's Dance of the Shepherds we skip along holding our pipes to our lips, making believe that we are making all the music there is. Then it is that we sing,—not the words, but the piping tune, making believe, again, that our tones are as clear as the sounds of the pipes warbling among the hillside rocks and rills carrying away and away to where the other shepherds hear and answer us. And so by an unconscious method, which is the only method by which the best results are obtained, the voice tones are being set free in response to lyric expression. And so a dozen of us together may play. I have always found it most profitable to select some poem as a theme, the poem suggesting the setting or theme and the action. Then comes the problem of finding the music that tells the same story that the poem does,—and some lovely poems are still on the shelf awaiting musical setting. Then after we have learned to tell it in the lines of the poem,

> On gold sand impearled
> With lily shells, and pebbles milky white,
> Poor Cynthia greeted him, and soothed her light
> Against his pallid face; he felt the charm
> To breathlessness, and suddenly a warm
> Of his heart's blood; 'twas very sweet; he stayed
> His wandering steps, and half entranced laid
> His head upon a tuft of straggling weeds,
> To taste the gentle moon,
> And so he kept, until the rosy veils
> Mantling the East, by Aurora's peering hand
> Were lifted from the water's breast and fanned
> Into sweet air; and sobered morning came
> Meekly through billows;—When like taperflame
> Left sudden by a dallying breath of air
> He rose in silence, and once more gave fare
> Along his fated way.

I have found it interesting to weave bits that we have used for class study together, making a complete play. It was so we worked out the story of Endymion after the manner of a Greek festival, the Festival of Flora. The play opened with the populace coming to the Festival, waving garlands and dancing a free joyous dance. Then they made a wide circle about the green, outlining the stage on which the action took place. It was here that we used the shepherds' dance, Endymion, of course, being the central figure. At another time we had learned the dance of the Pleaides, so that entered nicely after the song of the shepherds had died away and Twilight had crept with her slow trailing mantle across the

stage and the Evening Star had risen over the hillside. Diana's Hunt thro' the forest had its place naturally in this play, and the frolic with the nymphs, to which we added for play purposes the wooing of Endymion. Another lesson of which we were very fond was what we learned from Aurora. The play called for Dawn and her rosy nymphs, encircling the stage, mounting higher and higher to the lovely strains of Grieg's Morning Mood, and awakening Endymion from his night of sleep. Then after all this was done we learned to express vocally certain parts of Keat's Endymion which we had used as text for the story.

I have never given a voice lesson without some idea behind it and some accompanying action. In other words, all work is turned into play and need I repeat, the play of delight and liberty, the simple creed of childhood.

I am ambitious to work out some festival plays that are typically American. The trouble thus far has been that there is not the same wealth of material in our literature that is to be found among the myths and legends and even among the simple lyrics of the Old World. But as festivals are becoming an established institution in this country it is quite likely that in time the demand for something typical and national will bring out the supply.

I need not go into the subject of the great need for the folk festival among our people. That is another subject altogether, but may I suggest that it is one of the ways of freeing the artistic impulse and cultivating the creative genius of our youth, for a real festival is one in which the whole community takes part and under skilled leadership each one, high and low, rich and poor, comes in for his share of the vision and training.

Leaders of the festival are few but as far as I can see, no class of artists is better fitted for this work than the real teacher of expression who understands that wonderful word in its broadest and most comprehensive meaning.

THE COMMON GROUND OF THE ENGLISH AND DRAMATIC DEPARTMENTS.

Jane E. Herendeen, New York, N. Y.

The statement, lately made by an eminent professor of English in one of the leading universities, that in the conferences of teachers of English this year the problem of teaching oral English has taken precedence of every other question, promises much for both the English and the dramatic departments. In the past the two departments have looked a little askance each at the other, somewhat perhaps as a man looks at a monkey, disliking him the more because of his very apparent resemblance to himself.

The teacher of English, while he stands preëminently for good taste in literature, is sometimes known, as it was stated in the convention yesterday, to offer to students for public interpretation a grade of literature that he would not countenance in his own class room; he is inclined to

believe that the speech department is given to chattering futilely for the sake of chattering. The attitude of some part of the English teaching force might be summed up in the statement made by a prominent member of that body, that the public speaker is too frequently willing "to make an indecent exposure of soul."

On the other hand there is an idea abroad in the speech department that the subject taught under the name of literature in many of the English classes is as unlike the spirit and life-inspired organism of literature as the monkey with his man-like body is unlike the being whom he resembles. The criticism is not confined to the speech department that the student of English often opens with indifference a book of great charm and significance and closes it again for all time with a sense of relief. The teacher of oral English frequently looks over into the open valley of the English department and finds it full of dry bones and behold the bones are very many, and lo, the bones are very dry.

The English department organized about an aim of scholarly attainment sometimes seems in danger of over-emphasis upon mere correctness and elegance of form, and of fostering a kind of learning that proves superficial even though extensive. The dramatic department, aiming at the expression of human experience through literature, but often failing to strike deep enough to realize the essence of the subject in hand, is guilty of expressing life on the personal plane rather than on the plane of art.

And yet, whatever may be the lack of sympathy between the two departments they have so much in common that to work successfully in either one must be accomplished with much that can best be had in the other. Indeed, with so much in common it is difficult to understand how there come to be two departments. In the teaching of literature both departments aim at appreciation, the English department that appreciation may lead to good taste and fine discrimination; the speech department, that deeper and more adequate appreciation may, when voiced, become interpretation. In composition, whether oral or written, both departments are busy with a message, and with realizing it in effective form for communication.

There is a third approach to the field of literature about which I wish that we knew more than we do. We do know a little of the ways of the great creators and composers of literature, and to some extent perhaps we may participate in their methods and attitudes. We know that the same impression which found spontaneous and charming expression in the speech of Dorthory Wordsworth often remained long, simmering and clarifying in the alembic of her great brother's master mind until in its final worth and beauty it came forth transmuted into enduring form. The versatile mind of Goldsmith, applying to a boyish prank his powers of invention and imagination, brought forth, years later, a play which still holds the stage against the competition of nearly a century and a half. The dust and ashes of the "Ring and the Book," seized upon by the sympathetic, poetic faculties of Browning, became a unique document of vital human interest for all time.

May we not venture to imagine how an author hits upon an idea or motive which arouses his powers of invention and imagination and upon which they act under the guidance of a superior judgment, how he calls up the "land of enchantment," summons the people and devises the incident that is to embody his theme. This central purpose seems not only to characterize the spirit of the whole, but with its succeeding ideas and corresponding emotions to determine the literary form, dictate the phraseology, and justify the punctuation.

When Ibsen chose to portray a career of vagrancy, an "every man in no man," he laid his stage underground, in the heights, and in the weird and distant places of the earth, he provided Peer Gynt with a wandering vagabond of a father, given over to excesses, and with a mother whose unchecked fancy enabled her and her little son to evade the hard experiences of life. With what fine selection Ibsen devised incidents to emphasize that spirit of evasion in the son. You can remember when Peer unwittingly finds himself at the death bed of Aase, and she begs of him that he bring her prayer book and promise her proper burial, young Peer, impatient of the pain of the scene, manages with the aid of a tale of wonderful fascination to hurry her passing soul out on its way into the great unknown and then fares forth afar, leaving the body to the care of the faithful Kari. With what art of emphasis does Ibsen throw into relief the career of the irresponsible Peer in contrast to that of Solveig waiting from girlhood to gray hairs for his return to the little cottage on the mountain top. When at last he appears, and in an agonized desire to escape the office of the Button Moulder, a personification of the disintegrating principle at work in Peer's life, he appeals to Solveig for proof of his individuality, saying "where was I as the true man with God's Sigil on my brow?"; with what simplicity does Ibsen phrase the loyalty of Solveig. "In my faith, in my hope, in my love." In the last line of Peer, we must interpret indeed the dash and the exclamation point if we would read the cry with which poor Peer surrenders at last the Gyntish self. Is it not the whole gamut of an author's experience that forms the common ground of the English and the dramatic departments?

Suppose a lesson is assigned on that incident in which Silas Marner and Godfrey Cass contend for the possession of Eppie: the student is asked to follow the text very closely so that it shall lead him into a complete and definite realization of the experience. As he goes over the text again and again with such close attention that no detail escapes his attention, it dawns upon him that the once apathetic Silas Marner has been transformed into a man of keen, logical, vigorous mind and action and that the old Godfrey Cass is taking refuge with some chagrin now in the well-tried methods of self-protection. Shall this lesson be offered to the English student, leading him to see that George Eliot has done a good thing and done it very well, or is it, for the student of expression, a lesson in the beginning of that more thorough assimilation which shall justify voicing the passage in interpretation?

If the paragraph from Burke's "Speech on Conciliation" in which he deals with the fishery question be assigned a student for intensive participative study, and the sentence structure with its cumulative effect, its intensity of prose rhythm, and its poetic phraseology, somehow imparts to him a vivid imaginative realization of the scope and variety of the experiences of the hardy, daring colonist fisherman, shall we conclude that the lesson belongs in the English department or in the department of speech?

Or if in the study of Browning's "Confessions" the abrupt, dramatic structure, the unusual phrases, the unique figures and illustrations, lead the student who is repeatedly following it with close concentration into a sympathetic consciousness of the incoherent working of the mind of the man, who with his failing powers and opposition to the demands of a carping priest is struggling to maintain his loyalty to an old ideal, does it matter whether the lesson be classified as belonging to either one or the other of these departments?

What does seem important is that an intensive participation in the author's complete experience be fostered in the teaching of some part of literature. When no other form of attack is made upon the content of literature, is it not a question how far a student's mind is nourished by merely extensive reading courses in English which hardly admit of thorough study and which in actual practice often degenerate into a cursory skimming of fact and phraseology. If they were supplemented by such study of some part of the text that it became organized and assimilated in the mind of the student, should we not find that sinews had been laid to the bones, and flesh added thereto, that they had been covered with skin and the breath of an animating spirit had breathed upon them.

And in the department of speech, shall we not insist that our students be in no haste to express, that instead of memorizing the form of literature, they assimilate substance and form together? Shall we not decisively check the expression of personal passion and self-manipulation, so often used as a substitute for real appreciation and demand that our student shall center his attention in his subject, and stay so long and so studiously in its company that the nakedness of his soul shall be hid in its fabric, and that when he speaks it shall be the subject that he expresses in its own essential form?

When the English and the dramatic departments stand together firmly on the common ground of the author's experience the dramatic department will, I believe, gain thereby in standards of correctness and dignity, and the English department in increase of interest and effective service.

I can hardly close without saying a word in this connection about oral composition. The awakened interest in oral composition is surely a hopeful sign in education. It argues many good things; among others, a better use of the voice, greater charm and dignity in conversation, finer social intercourse in general, and more interesting teaching and preaching. The question naturally arises, however, as to who is to teach oral composition. Shall it be the teacher of English with his highly specialized

critical appreciation of construction or shall it be the teacher of oral English with his better grasp of the principles involved in immediate communication, or shall it rather be the teacher who can center the efforts of the student back of fine construction and immediate communication and develop the habit of persistent attention to a subject until it passes through the stages of invention and imagination and organization, before it becomes oral? Into his description shall come the duly garnered "harvest of a quiet eye," and his narrative shall be realized in succeeding situations with good proportion and emphasis. Explanations and arguments proceeding from a well-defined motive will prove not merely clear and logical and comprehensive, but also interesting and illuminating. Boring an audience is so very painful a service and erasures in oral composition so very awkward that the student will easily be led to believe that his hope of success is largely a matter of staying with a subject until he have something worth while ready to communicate.

THE SPOKEN WORD IN THE DRAMA.

Lemuel B. C. Josephs, National Academy of the Dramatic Arts, New York, N. Y.

MR. JOSEPHS: If the aim of a dramatic presentation is to create an illusion of life, rather than to give intermittent illustration, then one has to deal with many subtleties and complexities too often ignored or too little understood. The unity of the play must be preserved, its central idea vitally projected, and the continuity of the life experiences of each character revealed, or in some manner suggested, while throughout must be felt the changing human relations and the bonds of time and place.

Nature as phenomena is continually changing, although as principle or law it is fixed. Experiences of men under the law are never twice the same in kind and degree. Our lives are not recurrent patterns like wall paper design. Should moments in our lives be similar, there is still some difference of occasion, environment, measure, purpose, or relationship.

The semblance of life in the drama does not depend upon realism in stage setting. The Chinese play, "The Yellow Jacket" bore witness to this, for actors skilfully produced in the mind of the audience pictures very different from what the eye saw on the stage. This is no new thing to dramatic readers, who are limited to even fewer accessories. A painted tree will serve in the theatre, and often an imaginary one will do. Pictorial realism is not necessarily dramatic reality. Truth on the thought and feeling side of drama-psychological consideration is the only sure road to illusion. And this truth takes note of the spiritual changes character undergoes; not alone those of which he is aware, but also the subconscious variations.

When we have told all that we know of how to speak a dramatic line, there still is left a mysterious something, a soul that unifies all, giving a personal touch that engages the sympathy of the spectator and makes

him feel that he has part in the action. In our science and art of acting we have been too wise, too knowing. We have given our attention unduly to the external. So sure have we been in our knowledge of the elements of vocal expression, that we have yielded to the temptation to trust to the mechanical, and too often the applause elicited has been for skill and not for illusion.

Now and then we hear a bit of startlingly true reading from one who has neither science nor conscious art. Such a one has the great secret. He trusts his imagination, obeys impulse and through concentration happily avoids self-criticism. How difficult it is to prescribe, or to watch one's technique and not obtrude it. To trust the spirit, once we have found the spirit, is one of the big things we are slow in learning.

If hate is the spirit that rules a certain passage, to yield to hate and let it speak without telling it how is to insure naturalness on the plane of our present grasp of the situation. By this is not meant that one must mark off his work into varying lengths of different feelings, though an emotional sequence so planned leads to something more satisfying than academic reading, for its appeal is to the soul. But this plan alone might occasion emotional drift which stops the drama and makes one think of the speaker's voice or mannered utterance. Drama is then in danger of becoming lyric. Added to the study of the large movements or surges of the play, the discovery of discriminating detail caused by ever changing relations will provide against the danger of drifting sameness. Variety is inherent in the thought and must not be treated as decoration.

The actor may betray in his speech that he has memorized forms; then the character vanishes and we have the mummer. Or he may think about the character's thoughts and feelings and then we have but a pale showing of the part. But when he experiences the moods and thoughts of the character, provided of course, his body and voice are responsive either by training or temperament, then he succeeds in presenting a convincing semblance of life.

This illusion is destroyed when words are spoken with unvarying tempo, either quick or slow. The actor has not fully and definitely grasped the situation, for if he lived it in imagination, he would respond to the changing rhythm of varying relations.

The time element not only differs with changing states of being, but the tempo of a scene may be on the whole slower or quicker than what has preceded, while it still shows proportional variations in obedience to the feelings of persons in the play. But, having settled upon the reading of a scene, it is not safe to rest on the memory that a certain passage is hurried, another deliberate. That renders expression stale. The surer way is to find the causes of variation and holding these causative ideas in mind, that is, thinking the thought at the moment, to secure a response in mode of utterance.

The sensing of the exact moment at which a thing is to be felt or uttered is a habit that should be cultivated. An expressional sign coming

early or late fails of its force, loses genuineness. And not all the art and science of even a Delsarte can give us a guide to the right moment. We can be told only approximately. We may know a conversational form, but only one thing can give its measure in time and degree. That one thing is the spirit dominating at the moment. Trust the spirit, is a pretty good motto. Of course this applies to delivery only after analysis has shown us the spirit. In the case of some shock, time is required for recovery and if the time of recovery is not rightly proportioned to the force of the shock, the actor seems to be shamming, to the amusement or the disgust of the audience. Related to this is the matter of speaking on the cue. In nature, responses may be prompt or delayed and sometimes a retort breaks in on another's last words. The familiar, the expected or the anticipated may bring the quick reply. The unlooked for, and particularly what moves the listener, may cause a pause before the answer.

In the finer points of expression we often fail, not from lack of appreciation, but from a wrong focussing of attention. We have detached things too much or too long in separate consideration and have failed to go back to the movement of the whole, the large unity. It may be said of us then that we "have moments." But this is too much of the nature of what we call stunts, in which case the drama fades out and the actor stands before us. This leads to a warning against dead words in the reading, those words that seem too many, those words that we "don't know what to do with." If we find words too many, let us question whether we fully grasp the sense of a speech, its relation, its impelling force and its purposes. In the drama are many facts that the audience must know in order to understand and follow the plot. This exposition matter need not be colorless, neutral. It should show the speaker's condition at the moment and how he is affected by the fact he states, his relation to it, or his purpose in uttering it. Though it is meant as an aid to the audience, it must seem the natural thing for him to say to another in the play. An excellent study for this is the second scene in Shakespeare's "Twelfth Night," the conversation of Viola and the Captain after the shipwreck. When does one ever hear it read on the stage without feeling that it is merely an introductory passage necessary to the plot, one that must be got out of the way as soon as possible? The lines as generally spoken make Shakespeare's art seem that of a tyro. Does not the scene, with its questions and answers, remind one of a Cook's tour? Surely Viola has more than a traveler's interest in asking: "What country, friends, is this?" Most actresses come from the wreck in fresh and beautiful attire as from their boudoir. They leave it to the property man and the electrician to convince us that there has been a most frightful storm, with serious disasters at sea. Mme. Modjeska's Viola is the only one I ever saw that made this part of the play seem real. Others have recited it. She lived it. We felt her concern in asking the question,—much might hinge upon the answer. The Captain's answer should give more than information. He too is a human being and not a puppet. Pity for the poor girl who was borne down with grief at the supposed

death of her twin brother, would move him to try to comfort her and give her hope. When he says: "This is Illyria, lady," he tells more than a fact. He knows the country, it is his home, he's sure she must have heard of Illyria, so ably ruled by a noble duke. The scene is not a catechism, nor mere idle gossip. It is drama. The play has begun.

When in "The Merchant of Venice" Portia says to Nerissa: "Good sentences and well pronounced" is there not something of surprise that Nerissa should speak so much like Portia herself, a touch, too, of the patronizing? Does not that wound Nerissa a trifle and cause her to strike back with: "They would be better if well followed." To read such lines impersonally must of necessity give tediousness to the scene. It robs a play of its very soul. In the drama what interests us chiefly is not points made but points in the making. There is a fascination in following mental processes, in watching the game. The motion pictures of to-day illustrate this. They attract us more than the stereoptican views of yesterday. So it is important to reveal causes as well as effects. Let us follow the continuing life stream in which the effects themselves become causes.

A very common thing much to be avoided is the use of stock material in expression, effects copied from other readers or actors, or technical forms used by oneself in other plays. An effect must proceed from its own cause in its own setting, as a fresh, a special case, not one of a class. If there is any copying to be done, nature is a better model than art. Not whose style is to be copied, but what is to be expressed, is the essential and helpful thing. "Why not imitate the style of another?" Because that other will then be suggested instead of the character to be portrayed. Besides, the work will not be sincere, will not ring true, unless it happens that the actor hold the same thought and feeling as the one copied. We should study expression and not expressers.

Let us not in our reading make the mistake of many singers, that is, try to report feeling without yielding in body to the changes of spirit. A shout of hurrah, like a gesture of hurrah, must come from an expanded and rising torso; the hurrah spirit must first possess the man. Many problems in reading are made easy by first sympathetically experiencing what in the character preceded and led up to the spoken word. Depression of body and elevation of spirit are not compatible. If the torso yields to changes of feeling then it will not be long before force will flow easily into gesture and speech. Not "How shall I say this line?" but "How shall I think and feel it?" is the reader's guide.

One thing at a time—a phrase not to be narrowed to its literal meaning—is a caution to keep in mind. We must hold a thought until it has finished speaking. Thought must no more leave a phrase—*its speech*—than an actor should step out of the picture. Many a phrase is dying or dead at the end because the speaker is busy with his next point ahead of time. He may begin with the right impulse, but he does not continue his attention on what he is saying, he does not mean what the text implies. Forgive the paraphrase:

Words without thoughts ne'er to their haven go.

In this age of anaylsis and criticism, let us beware of the pale cast of thought. We should give ear to Hamlet's admonition: "Be not too tame, neither." Our study to be natural, colloquial, simple, should not tempt us to the commonplace and the ineffective. The commonplace will not attract and the ineffective is dead. Mme. Nazimova is never commonplace, she has always the charm of the novel or unexpected view-point, and everything she utters scores. Tameness shading into the inaudible characterizes the speech of some of our leading actors at times and this grows out of an attempt to be true to nature in degree. They relate themselves to the small room in which they are supposed to be speaking and forget that their words may not travel to all parts of an auditorium. The motion pictures need them. Measure in utterance must be proportioned to the picture and the auditorium.

What is true in nature is not always true in art. Lines may be delivered in a perfectly natural way and yet seem wrong in the drama. A painter makes a tree more or less intense in color, lighter or darker, warmer or colder in hue, according to its place in his picture and the degree of attention it should call for. Sense of value is his guide. An analogous thing holds with the reader. He must increase or diminish intensity, increase or diminish loudness—excitement, and warm or cool with more or less of resonance, that a line may in its place sound right. The speech must fit, not belong to some other setting.

Related to this is growth in the scene. Feelings do not remain level. An interesting illustration of this is in the line of Fabian in the garden scene of "Twelfth Night," when he and two others are enjoying the trick played upon Malvolio. It must be remembered that his spirit of fun is mounting to a higher and higher pitch as the action progresses and this can be noted by letting him speak each time on the level of mirth he has then reached. We do not give enough attention to what is happening to a character in the intervals between his lines and between his scenes.

That an actor should know the dramatic purpose in a scene, and yet should simulate the ingenuousness of a character who does not know he is part of a play, is a point sometimes forgotten. Several years ago a company playing melodrama was called to frequent rehearsals to have impressed upon them that the tragedy which closes the first act does not cast a gloom over everybody in the act before it happens. The actors had been playing the bright opening with a general tone of sadness.

In seeking the dramatic let us not neglect an important thing on the intellectual side, a cultured ease in speaking English. American managers are waking up to the necessity of having better diction from our actors. An applicant's English may itself secure him a trial, or if it be not that of culture, it may cause a refusal, despite his skill in acting. This is a good sign. The theatre has much power in modeling public manners. The finer the example it sets, the greater the benefits to the people. Few men listen to theory. Most men are copyists. It is a disturbing thing to hear at a performance of "Hamlet" almost as many dialects as there are persons in the play.

These are but a few of the many considerations relative to dramatic utterance that demand our serious attention. The spoken word in the drama is no easy thing to master. Much training of thought, feeling, and will is often necessary to prepare the way for illusion.

THE EDUCATIONAL VALUE OF A STORY.

Macra E. Palm, Coshocton, Ohio.

MISS PALM:

"Then Iagoo, the great boaster,
He the marvelous story teller,
He the traveler and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha."

When the world was young and man was in his childhood, the story teller went from camp-fire to camp-fire as did old Iagoo in the days of Hiawatha. His coming brought good cheer and hearty interest. Men sat at his feet and listened with child-like simplicity. Man's innermost thoughts and feelings were revealed in his stories—the art and religion of the time—all that primitive man felt deepest, loved, or hated most, found an expression in song or story, or was carved with loving hands upon his crude utensils. The old stories fed the patriotism of the people, nourished the morals, and sustained the courage of men and women. Beauty vanquished the beast and restored him to his princely birthright—goodness triumphed—the very garments of the gods were near enough for the people to touch them.

How pleasant it is in this scientific age, in this matter of fact 20th Century—to work with those who can still see in the rainbow a bridge to heaven—little myth makers, hero worshippers, miracle believers. There are stories fitted to all steps of development and to all occasions. You may find this material in the literature of strange people, in distant lands, and of far off times, but the stories are not strange or foreign to our children. The universal child-thought is expressed in universal child-language. This gives us a wide field for selection; we needs must have the wisdom to choose.

The first thing to be considered is point of contact, or children's interests. During the early period of childhood, children listen happily to any fanciful rhythmic tale—

"Over in the meadow in a sly little den,
Lived a mother spider and her little spiders ten.
'Spin,' said the mother,
'We spin,' said the ten,
So they spun lace webs in their sly little den."

Harmonious sounds charm and words are more or less a mystery.

Children delight not only in rhythm but in repetition. Every child

should become acquainted with "The Three Bears" and the delightfully naughty little Goldy Locks; with "The Three Little Pigs" and the pig that would not go over the stile. These stories have three marked characteristics almost invariably loved by children. First, there is action in close sequence. Every step in each story is an event. There is no time spent in explanation, in description, or in telling how people felt. Second, they contain familiar images tinged with mystery. The details in the story of the three bears are parts of every-day life—tables, chairs, and beds; but, they are the tables, chairs, and beds of three bears. That is the touch which transforms the scene. Third, there is in each story some degree of repetition.

But the most attractive story in the world of child literature is the beautiful imaginative fairy tale. It goes right to the child's heart. It is often the embodiment of some great truth whose mystic symbolism may reach his inner ear. The moral is like mignonette in a flower garden—we look about with difficulty to find it, and yet, it is there.

Every race which produces stories seems to have had its humorous tale wherein the fun is occasioned by the abnormal stupidity of its hero. These stories have not only awakened mirth but they have taught practical lessons of wisdom and discretion.

The nature story is illustrated in an ideal way by the little, soft, furry rabbit that lived away down in the grass with his mother—Molly Cottontail—and the rabbit's name was Raggylug.

The realistic story deals with real people—boys and girls in this day and age and in every-day life.

The historical story has its plan. Our ideal of patriotism however, has changed and we feel that the life which is spent in doing good to the commonwealth may be more deserving of the adjective "patriotic" than the life which is thrown away, impulsively, upon the field of battle. By over-emphasizing the value of physical courage, we are apt to lose sight of other virtues which help to make the good citizen and the true lover of his country, and it is this type, rather than the fighting type, which I prefer to bring before the minds of little children. Allow me to illustrate: "The Little Boy Who Wanted to be a Soldier," by Carolyn Bailey.

The story is first, a message of joy. Its immediate purpose is the pleasure of the hearer.

It develops the imagination.

It teaches the child to listen well and helps him to form the habit of fixed attention.

It develops within him a sense of humor.

It stimulates him to imitate his fairyland heroes.

It helps him to appreciate mature literature.

The story expresses the unconscious longings, hopes, and struggles of the child. It speaks to him in a language he understands. It gives expression to that which he feels but dimly and sees but darkly and leads him to a taste for the best in literature.

In the infancy of the race, man did not know and so he wondered, and

out of that wonder was born myth and poetry and religion. These are doubting days and times of fading faith. The sense of the mysterious is dulled and oft-times lost by an effort to explain every thing scientifically—, but it is still a great wide, beautiful world and the story is forever the natural form of its interpretation.

THE SPOKEN WORD IN THE PULPIT.

Rev. J. Woodman Babbitt, Newburg, N. Y.

REV. BABBITT: True to the homiletic instincts of my profession, permit me to take a text, which I shall probably use as a pretext, for what I have to say. "He that hath My word, let him speak that word faithfully." Jeremiah, 23-28.

The Minister of the Gospel, as a Prophet of the Most High God, by personal commission, if he has been truly called, has the all-important message for all people, and it is to be delivered through the spoken word. Because it is of such high worth, of supreme dignity, dealing not only with time but with eternity, it has many difficult things hard to be understood. Because of this, the speaker's dignity of bearing should never be assumed, but should emanate from the inborn conviction that he is the conduit through which the river of the water of life is to flow freely. If he is to be an acceptable ambassador of the spoken word, he must first have the word possessed.

At all times he must be receptive to the subtle spiritual influences without which the spoken word seems detached, hard, cold, unimaginative and unconvincing. There must first be the possession of Him who was the Word, before the message of the written word can be turned into sincerity and power in the spoken word. Unfortunately, too often, in assimilating from others, the embryonic minister carries away from the speaker heard, not his merits, but his idiosyncrasies and mannerisms, peculiar to that man alone, hindering his complete success, and incongruous when adopted by another. The result is that instead of impressing you with his message or personality, he reminds you of someone else and the message has an air of artificiality about it. It does not ring true. In the absorbing process of learning to possess the word, we must guard against acquiring excrescences that will dilute the pure word. Sincerity above all things is absolutely necessary. A speaker in this realm cannot pretend—he must really possess.

But having possession of the message it must now be proclaimed, largely through the spoken word—so that in the second place let us consider the word Proclaimed. His media are his personality, his voice, his pantomine and his vocabulary. I must limit myself, in the time allotted to me, to the consideration of the proclamation through the living voice by means of words.

In order to train themselves to sing in grand opera, thousands will spend years of hard, daily, painstaking effort and fortunes in money, to

make themselves fit to sing the secular message in song of Beethoven, Glück and Verdi, and yet to deliver the Gospel message of infinitely more value to the world, little or no attention is given to the training of the flexibility of the organs of speech which we must use constantly. The singer makes occasional appearances in public, the speaker is in constant demand. The policy of the theological seminaries, with few exceptions, is to treat this important matter in the most trivial way. Some have two hours a week for the entire student body. There is little or no opportunity or provision made for personal instruction. At best, once a year, on the occasion of his annual sermon before his class, the student may receive a word of advice from the homiletic professor to the effect that his voice needs strengthening or that his enunciation is not as distinct as it should be. We can never hope to have acceptable preachers in the pulpits until the men in charge of the seminaries realize the importance of this training and make adequate provision for it. In addition to this the student body should be made to feel its necessity and it should extend through the entire course, on a footing with any other course in the curriculum. And yet the cry of the churches is for preachers. The committees say that the seminaries turn out scholars, but not preachers—men who have a smattering—not a workable knowledge—of Hebrew and Greek, and yet cannot read the Bible in public with any degree of interpretive intelligence, or preach in a manner that does not include a rasping, cold intellectual voice or the intrusion of distressing mannerisms. The policy of those in charge of the training of young ministers has been a hit-or-miss affair. The dignity of the work must be realized and not until adequate provision is made, can we hope for improvement. Twenty-one churches within a radius of one hundred miles of New York City, recently, were looking for first-class preachers and it was hard to find six who were capable. Each one of these churches was able and willing to pay $5,000 a year or more.

It is not enough to teach a few technical exercises, or to have an occasional sermon delivered in public before classmates once a year. This is merely playing with the problem.

It is not to be wondered that the results are meagre. What is communicated is not the word, but the speaker's personal shortcomings, and the tragedy of it all is that he was never told, he was not instructed.

The preacher should be a close student, not necessarily of the dictionary, for he will acquire many words for which he will never have any use. He must deliver his message, not in technical language, learned in the schools, but in the best vocabulary of men and women out in the walks of life. The universal message must be communicated to the people through a living vocabulary.

The third and last point that I have to make is regarding the word powerful. When preachers are sincerely desirous, not of exploiting themselves, but of making known through the spoken word the great message committed to them; when to their sincerity of purpose they add the trained voice, not for the display of the orotund, aspirated, pectoral

or guttural nonsense, but as the obedient servant of the mind and body because of its flexibility; when they are willing to respect their personalities and train them to be the conduit of the spoken word, then will they usher in the day of the word powerful.

MAIN CONVENTION BODY.

BUSINESS SESSION, WEDNESDAY, JULY 2, 12:30 P. M.

PRESIDENT BARBOUR: I have the honor to name as Chairman of the Committee on Resolutions Mr. James Lawrence Lardner and to act with him Mrs. Bertha Pendexter Eldridge and Miss Jennie W. Bogert. I believe it is necessary at this time for the Chair to appoint a Committee on Necrology. I wait suggestion from the floor.

MR. SILVERNAIL: Mr. President—Knowing the value of the work done by Mr. Holt of Minneapolis for the 1912 Convention of this program may I presume to call your attention to his name?

PRESIDENT BARBOUR: The work of Mr. Holt is still fresh in mind and I shall be glad to name Mr. Charles M. Holt as chairman of the Necrology Committee and to act with him in this matter, Rev. J. W. Babbitt and Prof. Henry Garfield Houghton. Is there further business?

MR. BABBITT: Is it not in order to appoint a committee of Bibliography?

PRESIDENT BARBOUR: It is. If it be the pleasure of the Association the President desires to call attention to the fact that the Bibliography Committee when appointed in 1911 was done so in conference with Mr. Hannibal A. Williams, our worthy member, who moved the origin of this committee. It would seem fitting that the committee stand as at first named and therefore I re-name Mr. Edward P. Perry of St. Louis for a two-year period and Mr. John T. Marshman, of Delaware, Ohio for one year. For the same reason Mrs. Lily Wood Morse of New York City and Mrs. Katherine Oliver McCoy of Kenton, Ohio, are named to succeed themselves for the respective terms of two and one years as members of the Bibliography Committee. It is now my privilege to call from the floor for nominations for the Nominating Committee. (After the nominations were made President Barbour announced the following who were elected):

Nominating Committee: Mr. Lemuel B. C. Josephs, Chairman; Miss Laura E. Aldrich, Mr. James L. Lardner, Miss Elsadore Moeller, Miss Emma L. Ostrander.

Any here who have not paid the dues of three dollars for Active or two dollars for Associate Membership will fail to receive the Report. If there be no further business the gavel falls and the meeting stands adjourned.

MAIN SESSION. BUSINESS MEETING JULY 4, 1913—FRIDAY NOON.

PRESIDENT BARBOUR: We will have the report of the Committee on Resolutions.

REPORT OF THE COMMITTEE ON RESOLUTIONS.

MR. LARDNER: Your Committee on Resolutions beg leave to submit the following report:

Whereas, during our session in Washington, we have had the good fortune of hearing discussions and recitals of unusual merit, and whereas much of the excellence of the program has been due to the efficient work of our officials:

Be it resolved that this Convention thus publicly extend to our honored President and his able co-workers our hearty appreciation of their good service in bringing to us so great profit and pleasure.

Whereas many unusual privileges have come to us through the kindness and hospitality of the citizens of Washington:

Be it further resolved that the Secretary express our great indebtedness and sincere thanks to District Commissioner, Mr. C. H. Rudolph and to Superintendent of Public Instruction, Dr. William M. Davidson for their kind words of welcome; to the officials of the Public Library for the freedom of this building, to the Chamber of Commerce for their assistance in securing rates, to the officials of the Hotel Ebbitt for their continued courtesy, to the Readers' Club for their delightful reception at the Brighton Apartments on the evening of July 1st, and for their constant attention on our tours over the city.

Respectfully Submitted:
JAMES L. LARDNER;
MRS. B. WILKINS COWLIN;
JENNIE W. BOGERT.

The matter of the place of the next convention was discussed. The Secretary read personal invitations from Boston, Cincinnati, and Evanston, and the names of thirty organizations urging the choice of their home city for the 1914 Convention. It was decided to accept the recommendation of the Board of Directors to name a choice of Boston or Evanston.

The report of the Acting Treasurer, Miss Daisy Lounsbery, was read and accepted. It showed a balance in the treasury of seventy-eight dollars.

The Secretary's report showed 489 greetings "On to Washington" sent to members and near-members; 160 personal letters written; 40 replies to invitations; 23 miscellaneous replies. The report was accepted and approved.

MR. NEIL: The Auditing Committee find the books most accurate and beg the Association to accept the report.

The report was approved and Mrs. Frankel highly complimented for her excellent system and untiring efforts.

MR. HOLT: The Necrology Committee are pleased to report for this Association that the hand of Death has been stayed and in so far as we can ascertain our circle has not been broken. (Applause.)

PRESIDENT BARBOUR: We accept this report with thanksgiving. I now hand the gavel to Mr. Silvernail who will act as Judge of Elections.

MR. SILVERNAIL: We will hear the report of the Nominating Committee.

MR. JOSEPHS: Mr. Chairman, the Committee report upon nominations for officers for the ensuing year as follows:

President, Mr. Livingston Barbour; First Vice-President, Mr. George C. Williams; Second Vice-President, Mr. Charles M. Holt; Secretary, Miss Grace E. Makepeace; Treasurer, Mrs. Elizabeth Mansfield Irving.

Directors: Mr. Joseph Woodman Babbitt, Mr. Henry Gaines Hawn, Mrs. Belle Watson Melville, Mr. Thomas C. Trueblood, Mr. Charles H. Woolbert, Mrs. George Frankel, Mr. James L. Lardner, Miss Laura E. Aldrich.

The above report was accepted and the Secretary was instructed to cast a ballot for each officer separately and one ballot for the directors collectively.

MR. SILVERNAIL: I now have the pleasure of handing to you, Mr. President, the gavel of authority. (Applause.)

PRESIDENT BARBOUR: I accept it with thanks and with a renewed appreciation of the duty and responsibility which it involves. (Continued applause.)

This meeting stands adjourned. I bid you all Godspeed.

The Committee on Credentials and Extension presented the names of the following persons for membership. Having been duly posted and approved by the committee they were elected.

Active: Mrs. Julia H. Ladd, 136 S. 11th St., Newark, N. J.; Miss Lydia Stirling Flintham, 1523 N. Bouvier St., Philadelphia, Pa.; Prof. James Lawrence Lardner, Evanston, Ill.; Miss Hester E. Hosford, Cleveland, O.; Prof. Harry A. Miller, Maryville; Mrs. B. Wilkins Cowlin, Elgin, Ill.; Mrs. Eugenia L. Aunsbaugh, Norfolk, Va.; Miss Jane Herendeen, New York City; Mrs. E. S. Barnes, Washington, D. C.; Miss Sara W. Lenhardt, Roselle Park, N. J.; Mr. Claude N. Bennett, Washington, D. C.; Mr. F. B. Robinson, New York, N. Y.; Mrs. Walter Boyden Pope, Washington, D. C.; Miss A. E. Haslup, 2114 18th N. W., Washington, D. C.; Miss Elsie Kernan, Trinity College, Washington.

Associate: Miss Jean Thomas, Cleveland, Ohio; Miss Louise Wischmeier, Cleveland, Ohio.

MINUTES OF THE BOARD OF DIRECTORS—MONDAY, JUNE 30, 1913.

The Board of Directors met at 11 A. M. in the saloon of the New Ebbitt. Present, Messrs. John P. Silvernail, Thomas C. Trueblood, Henry Gaines Hawn, Livingston Barbour, George C. Williams, Misses Daisy E. Lounsbery, Jessie E. Tharp, Grace E. Makepeace. The Secretary read the bill presented by Mr. Elmer W. Smith, chairman of the Committee of Credentials and Extension. Mr. Silvernail lauded the work of the chairman and ordered the bill presented to the Auditing Committee with statement that if the bill be found satisfactory such bill be paid with thanks to Mr. Elmer W. Smith for his service to the Association.

Prof. Thomas C. Trueblood gave his report as Custodian of the Reports. The sale had exceeded that of any previous year. Many college libraries were placing a complete set on their shelves. Moved by Mr. Williams, seconded by Miss Lounsbery, that the valued report be accepted, that Mr. Trueblood be thanked for his work and that he be urged to continue as Custodian of Reports, which position he accepted.

The bill for expense for the Custodian's work was then presented. Moved by Mr. Williams, seconded by Miss Lounsbery, that the bill be accepted and after being duly audited, be paid.

The following names were ordered posted as new members:

Active: Miss Eugenia L. Aunspaugh, Mrs. Julia H. Ladd, Miss Jane Herendeen, Miss Jean Thomson, Miss Louise Wischmeier, Miss Jennie W. Bogert, Mr. Robert W. VanKirk, Miss Amelia F. Lucas, Mrs. B. Wilkins Cowlin, Mr. Lemuel B. C. Josephs, Mrs. E. S. Barnes.

Mrs. Walton, President of the Readers' Club, announced the several pleasures planned by the Club and local committee but at the request of the chairman, Mrs. Walton was asked to repeat her announcement at the business session of the main body, when reports of standing committees would be called. Adjourned.

WASHINGTON, D. C., TUESDAY, JULY 1, 1913.

The Board of Directors met at 8:30 A. M. in the saloon of the New Ebbitt, the headquarters of the Convention of the National Speech Arts Association, instead of the Library, owing to the early hour. Present:—Messrs. Silvernail, Williams, Hawn, Holt, Barbour, Trueblood, Neil, Mrs. Eldridge, by invitation, the Misses Jessie E. Tharp, Daisy E. Lounsbery, Grace E. Makepeace, Mrs. Elizabeth M. Irving. An informal discussion took place. Question: Shall we Hold Biennial or Annual Convention? The impersonal argument for and against was so evenly balanced the Chairman called time and the matter was left open for future discussion. Mr. Edmund C. Neil, Chairman, Mrs. Elizabeth M. Irving, Miss Daisy E. Lounsbery were appointed Auditing Committee. Adjourned.

WASHINGTON, D. C., WEDNESDAY, JULY 2, 1913.

The Board of Directors met at 1:00 P. M. at the Public Library. Present:—Messrs. Silvernail, Holt, Neil, Williams, Barbour, Babbitt, Mrs. Irving, the Misses Tharp, Lounsbery, Makepeace.

Mr. John P. Silvernail was requested and consented to act as editor of the Official Report for the Twenty-second Convention.

After discussion it was moved by Mr. Holt, seconded by Mr. Neil, that the Report of 1912 should be adopted as the standard for size, color, cover design and general form. Carried unanimously. The Chairman ordered the secretary to so record the adoption in the Board minutes. The Chairman then called for the invitation issued by the Chambers of Commerce, Convention Committees, Merchants' Associations of the several cities desiring the next Convention of the National Speech Arts Association. The Secretary read thirty-five such invitations. Mr. Lardner extended a personal and appealing invitation to bring the Convention of 1914 to Evanston, Ill., stating that the University would stand ready to make the Convention a success and that he, personally would do all in his power to make it pleasant and profitable.

A cordial invitation from Boston was also heard. It was moved by Mr. Williams, seconded by Mr. Neil, to recommend that, as the many invitations needed careful consideration, the choice of place for the 1914 Convention should be left to a committee consisting of the officers to be elected at the Business Meeting, July 4, 1913, but that Mr. John P. Silvernail, the present chairman of the Board should serve as the Chairman of this committee; further, that the choice should lie between Boston and Evanston. Unanimous vote.

Moved by Mr. Holt, seconded by Mr. Barbour, that the bills of the Literary Committee be paid when properly audited. The business of ordering a second list of names desiring membership added to those already posted closed the business of the Board Meeting. Adjourned.

WASHINGTON, D. C., JULY 3, 1913.

At 1:30 P. M. a meeting of the Board of Directors was called to order to take up the matter of expenses and to decide upon the number of reports to be printed.

Present:—Messrs. Silvernail, Barbour, Neil, Babbitt, Holt, Trueblood, Mrs. Irving, the Misses Blood, Tharp, Aldrich, Lounsbery, Makepeace.

Mr. Trueblood made a summary of the number of reports printed in former years and the calls for these reports during the last year. Their value is appreciated; Mr. Trueblood stated that many colleges and libraries are regular subscribers for these Year Books, which complete not only the history of the Speech Arts Association, but contain the best and greatest number of essays and live discussions relative to speech arts that can be found in literature. Upon Mr. Trueblood's suggestion it was moved, seconded, and unanimously voted to print 150 copies above the number required for the membership list.

It was moved and seconded that the Chairman of the Board O. K. and order paid the bill of Mr. Barbour incurred while acting as Chairman of the Literary Committee.

A discussion followed regarding the sending of requested material to magazines. It was moved, seconded and passed that the matter be left entirely to the discretion of the President of the Association. A third list of names for membership was ordered added to those already posted. Adjourned.

GRACE E. MAKEPEACE,
Secretary.

WASHINGTON, D. C.

Meeting of the new Board of Directors was called to order by Mr. John P. Silvernail. The roll-call showed the presence of Messrs. John P. Silvernail, C. Edmund Neil, Charles M. Holt, Rev. Joseph W. Babbitt, James Lawrence Lardner, Livingston Barbour, Mrs. Elizabeth M. Irving, the Misses Jessie E. Tharp, Daisy E. Lounsbery, Grace E. Makepeace. The Chairmen of the various committees were selected and committees chosen by them as follows:

LITERARY COMMITTEE.

Mr. George C. Williams, Chairman ..... Ithaca, N. Y.
Miss Laura E. Aldrich ..... Cincinnati, O.
Miss Mary A. Blood ..... Chicago, Ill.
Mrs. Estelle H. Davis ..... New York, N. Y.
Mr. Henry Gaines Hawn ..... New York, N. Y.
Mrs. Belle Watson Melville ..... Oak Park, Ill.
Mr. Thomas C. Trueblood ..... Ann Arbor, Mich.

COMMITTEE ON WAYS AND MEANS.

Mr. James Lawrence Lardner, Chairman ..... Evanston, Ill.
Mrs. George J. Frankel ..... Portland, Ore.
Mr. Elmer W. Smith ..... Hamilton, N. Y.
Mr. Henry L. Southwick ..... Brookline, Mass.
Mr. Hannibal A. Williams ..... Cambridge, N. Y.
Mr. Dwight E. Watkins ..... Galesburg, Ill.
Mr. Charles H. Woolbert ..... Albion, Mich.

COMMITTEE ON CREDENTIALS AND EXTENSION.

Mr. Charles M. Holt, Chairman ..... Minneapolis, Minn.
Mr. Frederick Abbott ..... Warrensburg, Mo.
Rev. Joseph W. Babbitt ..... Newburg, N. Y.
Miss Daisy E. Lounsbery ..... Fulton, N. Y.
Mr. C. Edmund Neil ..... University of W. Va.
Miss Jessie E. Tharp ..... New Orleans, La.
Mr. John P. Silvernail ..... Rochester, N. Y.

A permanent committee to care for the publicity of the Convention was authorized and after the unanimous choice of Mr. John P. Silvernail as Chairman of the Board of Directors for 1913–14, the chairman named Prof. Robert I. Fulton and Prof. Charles M. Newcomb. This committee is to be known as the Press Committee and it shall have unlimited power to act in all matters under its jurisdiction. By vote the matter of accepting the invitation to join with the Teachers of Oral English meeting at Thanksgiving in Chicago was left to the discretion of the President, Mr. Livingston Barbour. The Treasurer Pro. Tem, asked to be relieved of the task of making a report.

Adjournment of the Board of Directors for the 1913 Convention.

Respectfully submitted,
GRACE E. MAKEPEACE,
Sec'y N. S. A. Ass'n.

LIST OF MEMBERS

HONORARY MEMBERS.

*Alger, Rev. Williams Rounseville, Boston, Mass.
*Bell, Dr. Alexander Melville, Washington, D. C.
*Brown, Prof. Moses True, Sandusky, Ohio.
*Emerson, Dr. Charles Wesley, Willis, Mass.
Mackey, Mr. Frank T., New York, N. Y.
*Murdoch, Mr. James E., Cincinnati, Ohio.
Ross, Prof. William T., San Francisco, Cal.
*Russell, Rev. Francis T., Grand Rapids, Mich.
*Zachos, Dr. John C., New York, N. Y.

* Deceased.

ACTIVE MEMBERS.

A.

Abbott, Miss Christabel, State Normal School, Geneseo, N. Y.
Abbott, Frederick, State Normal School, Warrensburg, Mo.
Adams, J. Q., 623 Lafayette St., Baton Rouge, La.
Aldrich, Miss Laura E., 3414 Burch Ave., Hyde Park, Cincinnati, Ohio.
Anil, Miss Marguerite, Univ. of Chattanooga, Chattanooga, Tenn.
Aunspaugh, Mrs. Eugenia L., Norfolk, Va.

B.

Babbitt, Rev. J. W., 257 Liberty St., Newburg, N. Y.
Babcock, Miss Maud May, Univ. of Utah, Salt Lake City, Utah.
Baker, Miss Rose E., Cornell College, Mount Vernon, Iowa.
Ball, Miss Theresa N., 2623 Chicago Ave., Minneapolis, Minn.
Barbour, Livingston, Rutgers College, New Brunswick, N. J.
Barnes, Mrs. Emily Frech, 143 Eleventh St., N. E. Washington, D. C.
Bennett, Claude N., Southern Building, Washington, D. C.
Blanks, A. F., Monroe, La.
Blood, Miss Mary A., Steinway Bldg., Chicago, Ill.
Bogert, Miss Jennie Ward, 236 Hamburg Ave., Patterson, N. J.
Booth, E. M., 921 Fullerton Ave., Chicago, Ill.
Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.
Bradley, John G., Enid, Okla.
Brown, Miss Mabel Elizabeth, 34 E. Summit St., St. Paul, Minn.
Burnham, Mrs. A. G., 123 W. Everett St., Dixon, Ill.
Burns, Mrs. Howard, Carrollton, Ill.

C.

Cain, Miss Augusta, East Chattanooga, Tenn.
Caldwell, Miss Florence M., 611 Fourth St., Ocean City, N. J.
Carter, Mrs. Frances, 140 W. 57th St., New York, N. Y.
Cassell, Mrs. Rebecca Markowitz, 116 S. Clover St., Fremont, Ohio.
Cawlin, Mrs. Beatrice Wilkins, 472 Division St., Elgin, Ill.
Clark, Miss Lucie, Russellville, Arkansas.
Chilton, Mrs. William Calvin, Oxford, Miss.
Cochrane, I. M., 409½ Division St., Northfield, Minn.
Colburn, Miss Bertha L., 176 W. 72nd St., New York, N. Y.
Comstock, Miss Gertrude, Univ. of Southern California, Los Angeles, Cal.
Condit, Miss Emma S., 28 N. Walnut St., East Orange, N. J.
Cumnock, Robert L., School of Oratory, Evanston, Ill.
Cowlin, Mrs. B. Wilkins, Elgin, Ill.

D.

Day, Mrs. Janet B., 203 S. 3rd St., Janesville, Wis.
Decker, Miss Alice, 226 W. 11th St., New York, N. Y.
Dennis, Wilbur C., New Concord, Ohio.
Diniby, John, Milwaukee, Wis.
Dunmore, Mrs. Cora Wheeler, 75 Rutger St., Utica, N. Y.

E.

Edwards, Mrs. Mabel W., 1925 E. 11th Ave., Denver, Col.
Ellis, Dr. Aston, Athens, Ohio.
Elwell, Miss Jean B., 31 E. Church St., Xenia, Ohio.
Esselstyne, Miss Florence, 66 Union Ave., Schenectady, N. Y.

F.

Fauntleroy, Miss Sally Conrad, Box 29, Frederick, Md.
Flintham, Lydia Sterling, 1523 North Bouvier St., Philadelphia, Pa.
Frankel, Mrs. George J., 614 Carter Lane, Portland, Oregon.
Fulton, Robert Irving, Ohio Wesleyan Univ., Delaware, Ohio.
Fry, Mrs. Emma Sheridan, 62 Pierre Poutse, Brooklyn, N. Y.
Fishburn, Mrs. Mildred Byram, 56 Walnut Crescent, Montclair, N. J.

G.

Gammond, Mrs. Minnie Williams, 150 E. 46th St., New York, N. Y.
Garnes, John Seman, 724 Lawrence University, Appleton, Wis.
Gaylord, J. S., Winona, Minn.
Gillespie, Mrs. Emma W., 534 Morrison St., Portland, Oregon.
Gislason, Haldor B., 217 Harvard St., Minneapolis, Minn.

H.

Harter, Mrs. Katherine A., 517 W. 113th St., New York, N. Y.
Haskell, Mrs. Fanetta Sargent, 5250 Kensington Ave., St. Louis, Mo.
Haslup, Miss A. E., 2114 18th St., N. W. Washington, D. C.
Harris, Albert Mason, Vanderbilt University, Nashville, Tenn.
Hawn, Henry Gaines, 442 Classon Ave., Brooklyn, N. Y.
Herendeen, Miss Jane, 435 N. 119th St., New York, N. Y.
Hill, Miss Mary T., Somerset, Ky.
Hollister, Richard D. T., 1306 Wells St., Ann Arbor, Mich.

Holt, Charles M., School of Oratory, 42 8th St., Minneapolis, Minn.
Holt, Mrs. Chas. M., Minneapolis School of Music & Dramatic Art, Minneapolis, Minn.
Houghton, Harry E., Heidelberg Univ., Tiffin, Ohio.
Hughes, John J., 37 State St., Bloomfield, N. J.
Hutchinson, Miss M. C., Washington State Normal School, Ellenburg, Wash.
Hosford, Miss Hester E., Cleveland, Ohio.

I.

Irving, Elizabeth Mansfield, 912 Spitzer Bldg., Toledo, Ohio.

J.

Johnson, Mrs. H. G. (Lillian), The Beacon, Washington, D. C.
Johnson, John Clarke, University, Miss.
Josephs, Lemuel B. C., 213 W. 49th St., New York, N. Y.

K.

Kaske, Miss Elizabeth Van, Grenada College, Grenada, Miss.
Kellogg, Miss Ruth Ellise, 310 S. 5th St., E. Missoula, Mont.
Kenyon, Dr. Elmer, 104 S. Michigan Boulevard, Chicago, Ill.
Kernan, Miss Elsie, Trinity College, Washington, D. C.
Kline, R. E. Pattison, Steinway Hall, Chicago, Ill.
Kelsey, Mrs. Chas. B., 300 Washington St., Grand Rapids, Mich.

L.

Ladd, Mrs. Julia H., 136 So. 11th St., Newark, N. J.
Lambert, Bernard, Mt. Vernon, Iowa.
Lardner, James L., Evanston, Ill.
Lathers, J. S., Normal School, Ypsilanti, Mich.
Leach, A. E., Baker Univ., Baldwin, Kansas.
Lean, Delbert G., Wooster, Ohio.
Lee, Miss Odessa, Station B, Chattanooga, Tenn.
Lee, Mrs. R. N., Station B, Chattanooga, Tenn.
Lenhardt, Miss Sarah E., Roselle Park, N. J.
Logue, Lionel Lure, Nicholsons Limited—Perth, Western Australia, via England.
Lucas, Miss Amelia F., State Normal School, Milwaukee, Wis.
Ludlum, Mrs. Mary H., 5231a Cates Ave., St. Louis, Mo.
Lynn, Miss Victoria, Orient, Iowa.

M.

McCoy, Mrs. Katherine Oliver, "Gray Gables," Kenton, Ohio.
McIntyre, Mrs. L. P. H., 211 Houston St., Chattanooga, Tenn.
McQueston, Miss Gertrude L., Plymouth, New Hampshire.
Mahan, Miss Pamelia, Lexington, Ill.
Makepeace, Miss Grace Emily, 1019 Starkweather Ave., S. W., Cleveland, Ohio.
Manheimer, Miss Jennie, Lyric Theatre Bldg., Cincinnati, Ohio.
Marsland, Miss Cora, Cotner University, Bethany, Nebr.
Martin, Mrs. Nellie B., 1927 Linwood Ave., Toledo, Ohio.
Melville, Mrs. Belle Watson, Oak Park, Ill.
Miller, Miss Edith Louise, Monmouth, Ill.
Moeller, Miss Elsadore, 7 East McMillan St., Cincinnati, Ohio.
Morse, Mrs. Lilly Wood, 117 W. 58th St., New York, N. Y.
Morgan, Mrs. Christine N., 805 E. Taylor St., Portland, Ore.
Miller, Mr. Harry A., Maryville.

N.

Neff, Miss Mary S., 2519 Auburn Ave., Cincinnati, Ohio.
Neil, C. Edmund, Morgantown, West Virginia.
Nelke, Miss Miriam, Alcazar Theatre, San Francisco, Cal.
Newcomb, Charles M., Chattanooga University, Chattanooga, Tenn.
Newens, Adrian M., Redpath Lyceum Bureau, Cable Bldg., Chicago, Ill.
Noble, Mrs. E. C., Chaffee Hall, 780 Woodward Ave., Detroit, Mich.

O.

Ostrander, Emma L., National Park Seminary, Washington, D. C.

P.

Pearce, Miss Iva C., 727 19th St., Rock Island, Ill.
Pearson, Paul M., Swarthmore College, Swarthmore, Pa.
Perry, Edward P., Y. M. C. A. Bldg., St. Louis, Mo.
Phelps, Miss Caroline Berry, Social Service Worker, Raleigh, N. C.
Phillips, Arthur E., 304 S. Wabash Ave., Chicago, Ill.
Pope, Mrs. Walter Boyden, Apartment 412, The Wellington, Washington, D. C.
Purdy, Richard A. 252 W. 84th St., New York, N. Y.

R.

Ramsdell Miss L. R., Newburg, N. Y.
Reed, Mrs. Frank A., 387 Hubbard Ave., Detroit, Mich.
Rice, Mrs. John T., The Leamington Hotel, Minneapolis, Minn.
Ridgway, Miss Katherine, 26 Park Drive, Brookline, Mass.
Richardson, Miss Dorothy, 308 Naymut St., Menaska, Wis.
Ripont, Miss Adele, 15 Allen St., Buffalo, N. Y.
Risk, Hazlett James, Amsterdam, N. Y.
Robinson, Frederick B., College of the City of New York, New York, N. Y.
Rodrick, Alfred H., 323 12th St., S. W., Washington, D. C.
Ross, J. Howlett, 508 Albert St., E. Melbourne, Victoria, Australia.

S.

Saunders, William H., 807 15th St., N. W., Washington, D. C.
Schermer, Miss Frances M., 328 N. Washington St., Herkimer, N. Y.
Scott, John R., Box 366, Columbia, Mo.
Seebode, Miss Norma, Maxwell Ave., Mt. Auburn, Cincinnati, Ohio.
Shackleton, Miss Deborah E., 80 Garfield Road, E. Cleveland, Ohio.
Shedd, Miss Louise P., 33 Pearl St., Springfield, Mass.
Shoemaker, C. C., 226 11th St., Philadelphia, Pa.
Shoemaker, Mrs. Rachael H., Parkway Bldg., Philadelphia, Pa.
Siddens, Miss Victoria Isadora, 35 The Hillside, Washington, D. C.
Silvernail, John P., Theological Seminary, Rochester, N. Y.
Sinclair, Mrs. E. L., Rochester, Minn.
Smith, Elmer W., Colgate University, Hamilton, N. Y.
Smith, Miss Harriet Fernwood, 401 E. Sandusky Ave., Bellefontaine, Ohio.
Smith, Mrs. Louise Humphrey, 1809 Euclid Ave., Berkeley, Cal.
Snow, Miss Lily Courtney, Hotel Touraine, Spokane, Washington.
Southwick, Henry W., 30 Huntington Ave., Boston, Mass.
Southwick, Mrs. Jessie E., 30 Huntington Ave., Boston, Mass.
Stahl, Miss Margaret, 1018 Corghan St., Fremont, Ohio.

T.

Taylor, Miss Jessie Rae, 415 Empire Life Bldg., Atlanta, Ga.
Tharp, Miss Jessie E., 1128 Peniston St., New Orleans, La.
Trueblood, Thos. C., Ann Arbor, Mich.
Tucker, Mrs. Anna P. Moncure, Tucker School of Expression, Cleveland, Ohio.

V.

Van Kirk, Rev. Robert W., West Newton, Mass.
Victor, Mrs. Felix, Boonville, Mo.

W.

Walton, Mrs. Elizabeth R., 3810 Morrison St., Chevy Chase, D. C.
Watkins, Dwight E., Galesburg, Ill.
Westheimer, Mrs. Clarice S., Lyric Theatre Bldg., Cincinnati, Ohio.
Wickes, W. K., Syracuse, N. Y.
Williams, George C., School of Oratory, Ithaca, N. Y.
Williams, Mrs. Hannibal A., 61 South Union St., Cambridge, N. Y.
Winans, James A., Cornell University, Ithaca, N. Y.
Woodbury, Miss Nellie Louise, 614 S. 2nd St., Mankato, Minn.
Woolbert, Chas. H., Albion College, Albion, Mich.
Wordall, Mrs. Annie M., Nashville, Tenn.

Y.

Yuenger, Rev. P. David, Collegeville, Minn.

ASSOCIATE MEMBERS.

A.

Adams, Miss Eleanor N., 4214 Hamilton Ave., Cincinnati, Ohio.
Andrews, Rev. Mary Gerard, 2006 Park Ave., Minneapolis, Minn.

C.

Clark, Mrs. Ella G., Russellville, Arkansas.
Cook, Miss E., University Farm, St. Paul, Minn.

D.

Daly, Miss Agnes B., 603 Highland Park Ave., Chattanooga, Tenn.
Dame, Mrs. Evelyn, Albert Lea, Minn.

F.

Fulton, Mrs. Robert I., Delaware, Ohio.

G.

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H.

Herschey, Amos Jay, Gordonville, Penn.
Hetland, Miss Harriet, Minn. School of Music, Oratory & Dramatic Art, Minneapolis, Minn.
Hinckley, Miss Laura L., Mt. Vernon, Iowa.

J.

Johnson, Miss Annie Lee, 1028½ E. Long St., Columbus, Ohio.

K.

Kerr, George W., 1781 E. 89th St., Cleveland, Ohio.
Kurtzman, Miss Dorothy, 1033 River Road, Minneapolis, Minn.

L.

Larkin, Mrs. W. J., 815 Fifth St., S. Minneapolis, Minn.

N.

Norton, Miss Lonnie, Cohutta, Georgia.

O.

Osborne, Mrs. Janet, Bates City, Mo.

P.

Peterson, Sigurd H., Corvallis, Oregon.

S.

Smith, Mrs. Effie G., 120 Electric Ave., Southgate, Newport, Ky.

T.

Theisen, Miss Clara B., Minn. School of Music, Oratory & Dramatic Art, Minneapolis, Minn.
Thomas, Miss Jean, Cleveland, Ohio.
Thomas, Joseph M., University of Minn., Minneapolis, Minn.
Thompson, Jean, 7605 Ottawa Avenue, Cleveland, Ohio.

V.

Vogel, Miss Jessie, 315 8th St., San Antonio, Texas.
Vogel, Miss Olga, 315 8th St., San Antonio, Texas.

W.

Wischmeier, Louise, 2423 Vega Avenue, Cleveland, Ohio,

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